Creative Keyboard's DELUXE ENCYCLOPEDIA

MB93339
$9.95

Piano Chords

of

A Complete Study of Chords / How to Use Them

By Bob Kroepel



Creative Keyboard Publications MEL BAY

Creative Keyboard Publications, Inc.
P.O. Box 66, Pacific, MO 63069-0066

Creative Keyboard's

DELUXE ENCYCLOPEDIA OF PIANO CHORDS

A Complete Study of Chords and How to Use Them

The Deluxe Encyclopedia of Piano Chords is a complete and thorough analysis of chords as applied to the piano keyboard. This study encompasses chord construction, usage, scales and rhythm patterns.

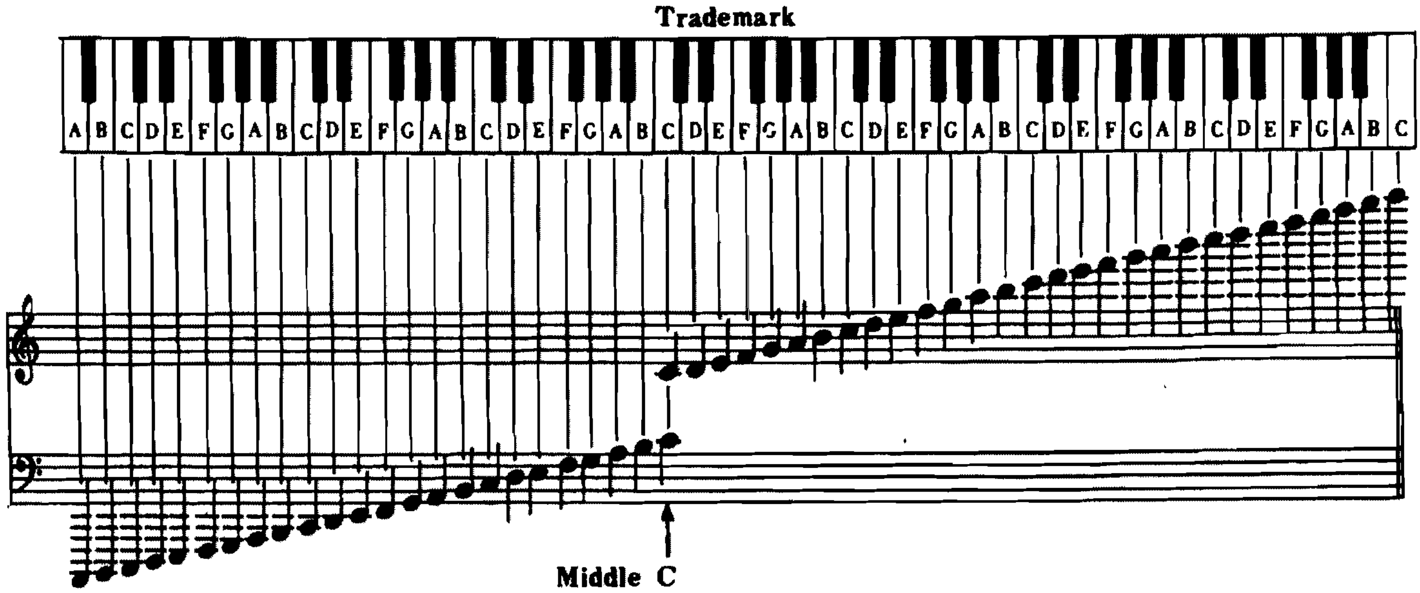
It is hoped that this text will enable the pianist or organist to effectively use and apply the full diversity of chord possibilities in creating interesting, personal and colorful musical styles.

Dedication: To my Mother, Mabel M.,
and my Father, Elmer H. Kroepel;
music was a happiness in our home.
Bob Kroepel

MEL BAY ®

Table of Contents

Here is a keyboard diagram showing the white keys of the piano keyboard and their location on the Grand Staff :



Notice that the number of leger lines needed to locate the pitches of the piano on the Grand Staff increase towards the ends of the keyboard.

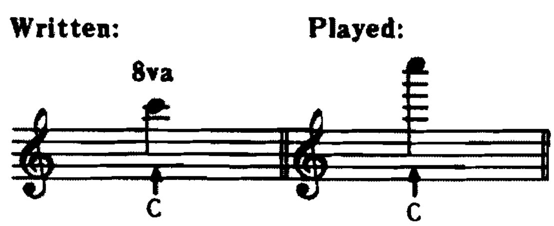
To make it easier to read music is often written with the symbol **8va** instead of the exact number of leger lines.

8va means "octave." "Octave" comes from the Latin word "octava," meaning "eighth." An octave is the same letter eight letters to the left or right of the original:

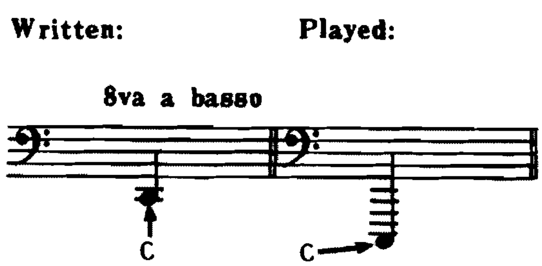
A B C D E F G A B C D E F G A B C D E F G A B C ....

octave — original — octave

8va written above a note means to play the note with the same letter name an octave higher:



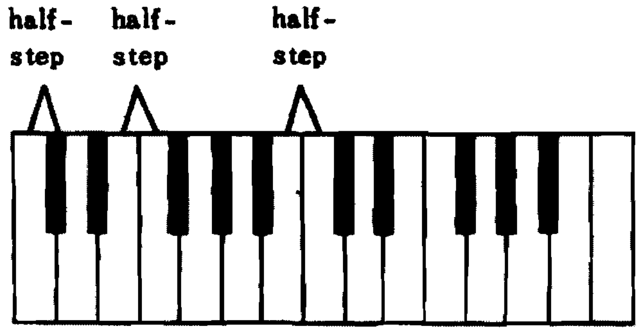
8va a basso means to play the note with the same letter name an octave lower:



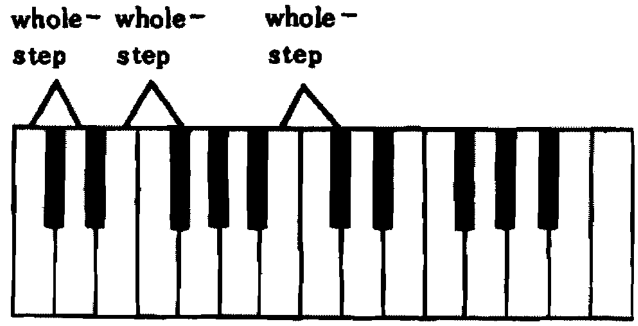
2 8va means two octaves higher: **2 8va a basso** means two octaves lower.

In music an **interval** is defined as the distance (in terms of pitch) between two notes.

The smallest interval on the piano keyboard is the **half-step:** a half-step is defined as the interval between two adjoining notes:

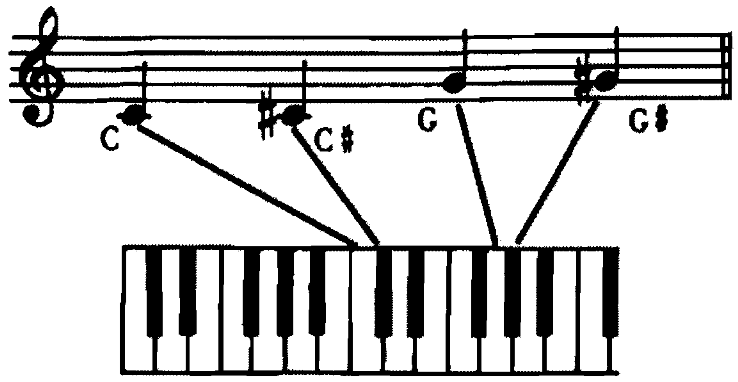
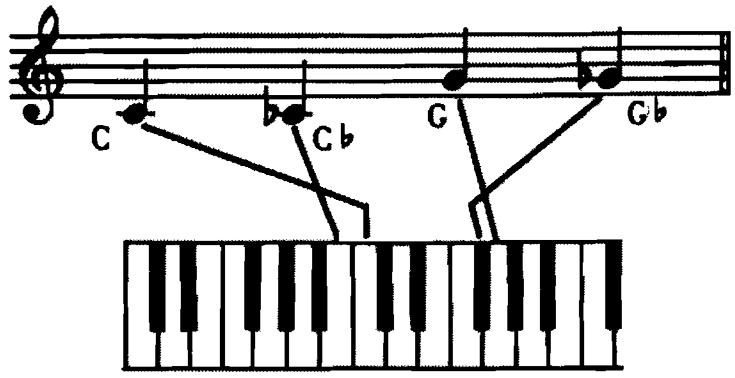
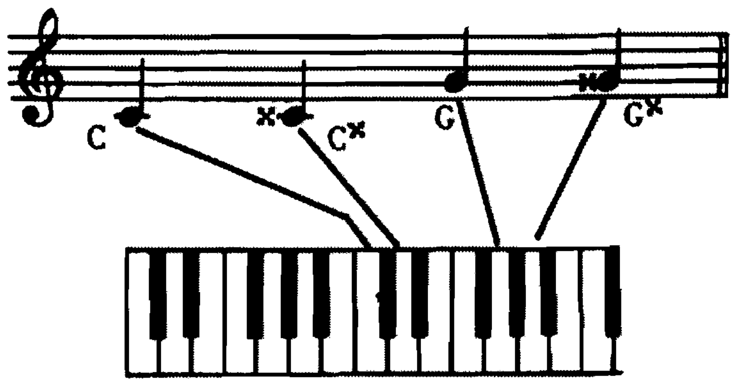
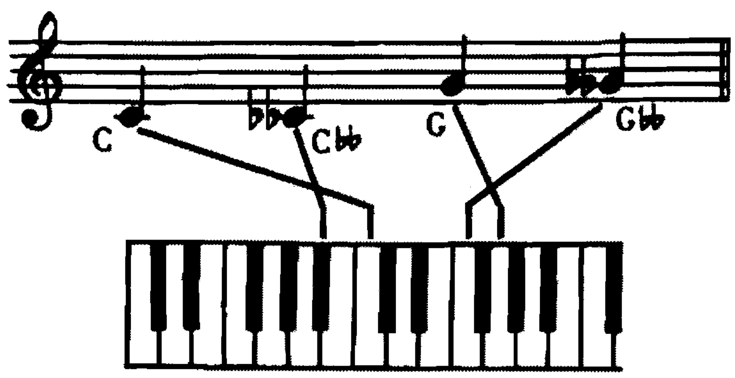
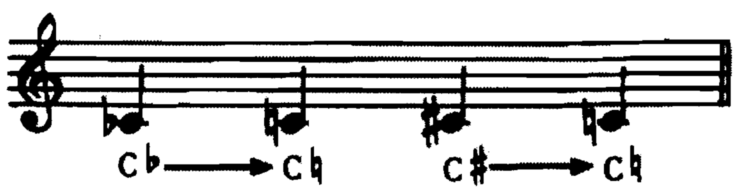


Two half-steps equal one **whole-step:**



Musical symbols which alter the letter names of notes are called **accidentals.**

Here is a chart which explains the symbols used for accidentals:

Symbol	Name	Function	Example
♯	**Sharp**	raises pitch a half-step	
♭	**Flat**	lowers pitch a half-step	
𝄪	**Double-Sharp**	raises pitch two half-steps, or one whole-step	
𝄫	**Double-Flat**	lowers pitch two half-steps or one whole-step	
♮	**Natural**	cancels a sharp or a flat	

Major Scales.

The musical alphabet is a continuum, repeating endlessly the first seven letters of the English language alphabet:

A B C D E F G A B C D E F G A B C D E F G A ……etc.

A **scale** is a series of tones in an organized sequence.

A **major scale** is an eight-letter sequence of the musical alphabet.

The first letter of the major scale is called the **tonic note, or keynote:** the last letter of the major scale is the same as the keynote but is called the **octave.**

Ex. C major scale

C	D	E	F	G	A	B	C
Keynote							Octave

The tones of the major scale can be numbered:

C	D	E	F	G	A	B	C
1.	2.	3.	4.	5.	6.	7.	8.

The numbers referring to the tones of a major scale are called **scale degrees.**

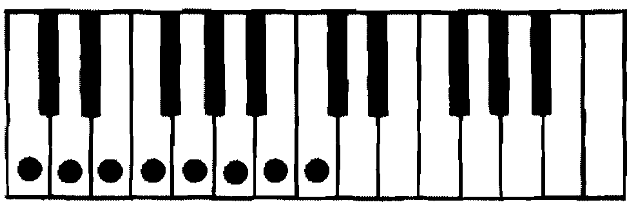
The musical relationships between the tones of a major scale can be expressed by means of **whole-steps** (abbreviated W) and **half-steps** (abbreviated H):

C D E F G A B C

1. 2. 3. 4. 5. 6. 7. 8.

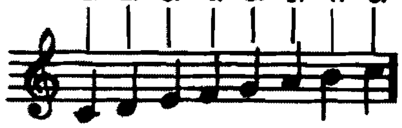
W W H W W W H

Here is the C major scale shown on a keyboard diagram:



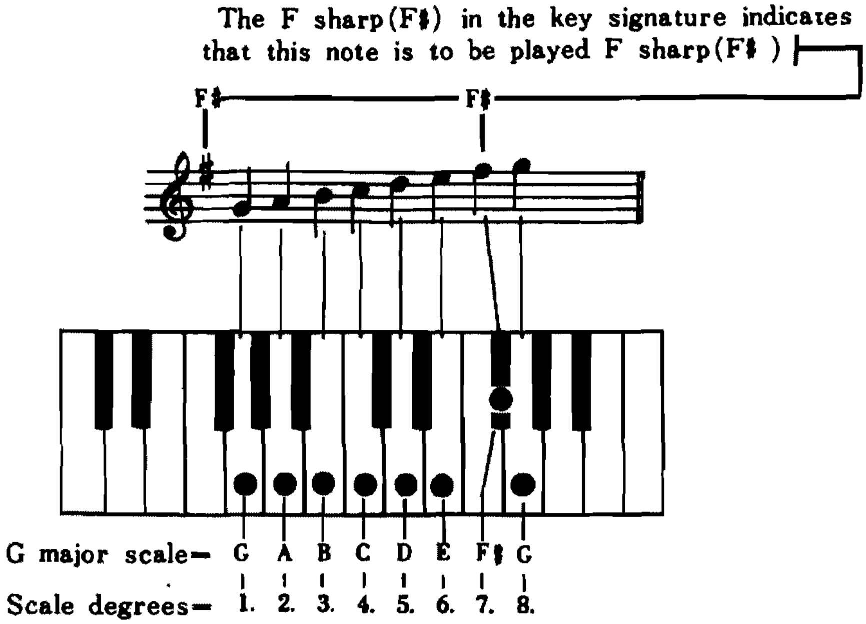
C major scale — C D E F G A B C

Scale degrees — 1. 2. 3. 4. 5. 6. 7. 8.

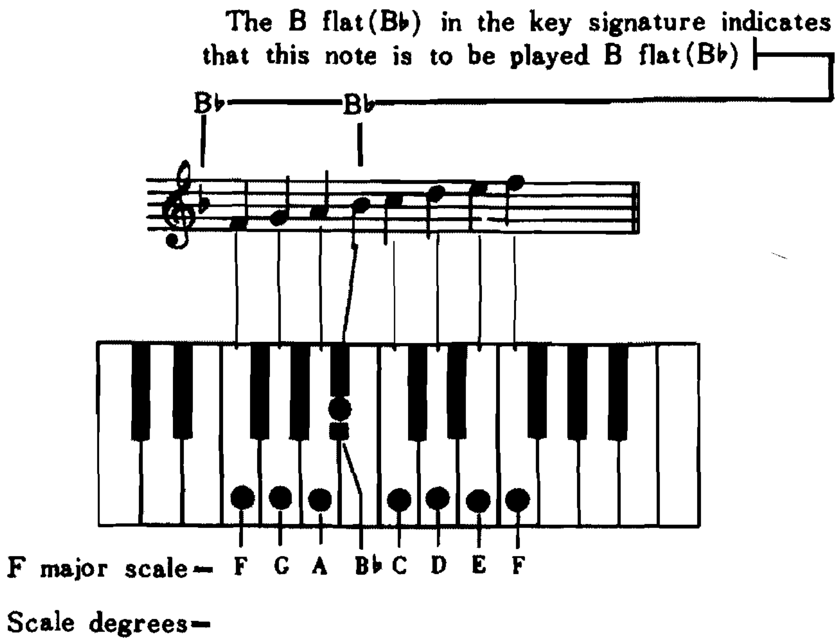


To preserve the whole-step and half-step relationships between the tones of a major scale the **key signature** indicates which notes are sharped or flatted.

Ex. The G major scale



Ex. The F major scale



Chords

A **chord** is defined as two or more notes played at the same time. In popular music a chord generally has a minimum of three notes.

The pitches which make up a chord are called **chord-tones**:any other pitches are called **non-chord-tones.**

Chords can be related to major scales by means of scale degrees.

The chord-tone upon which the rest of the chord is built is called the **root**.

The chord-tones of any chord can be related to the scale degrees of the major scale having the same keynote as the root of the chord.

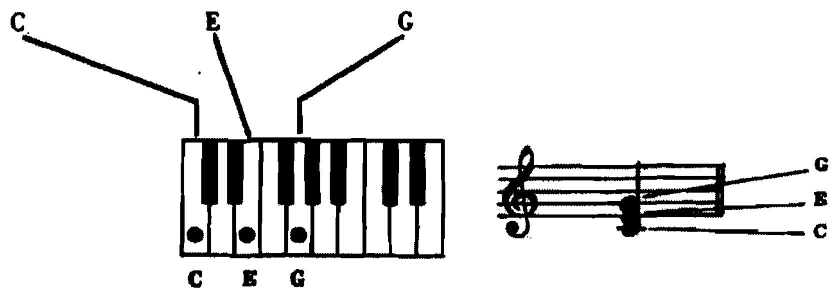
Scale degrees—	1.	2.	3.	4.	5.	6.	7.	8.
	Keynote							Octave
Chord-tones—	R.	2.	3.	4.	5.	6.	7.	8.
	Root							

NOTE: **R** is used to differentiate clearly the root of the chord from the keynote of the scale when using numbers.

A **major triad** consists of the root, third and fifth scale degrees (R. 3. 5.).

Ex.. C major triad

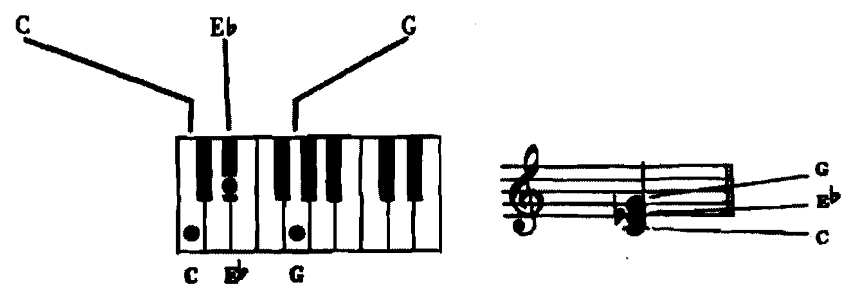
C major scale—	C	D	E	F	G	A	B	C
Scale degrees—	1.	2.	3.	4.	5.	6.	7.	8.
Chord-tones—	R.		3.		5.			



A **minor triad** consists of the root, flatted third and fifth scale degrees (R. b3. 5.).

Ex. C minor triad

C major scale—	C.	D.	E.	F.	G.	A.	B.	C.
Scale degrees—	1.	2.	3.	4.	5.	6.	7.	8.
Chord-tones—	R.		♭3.		5.			



Inversions

A rearrangement of chord-tones is called an **inversion.**

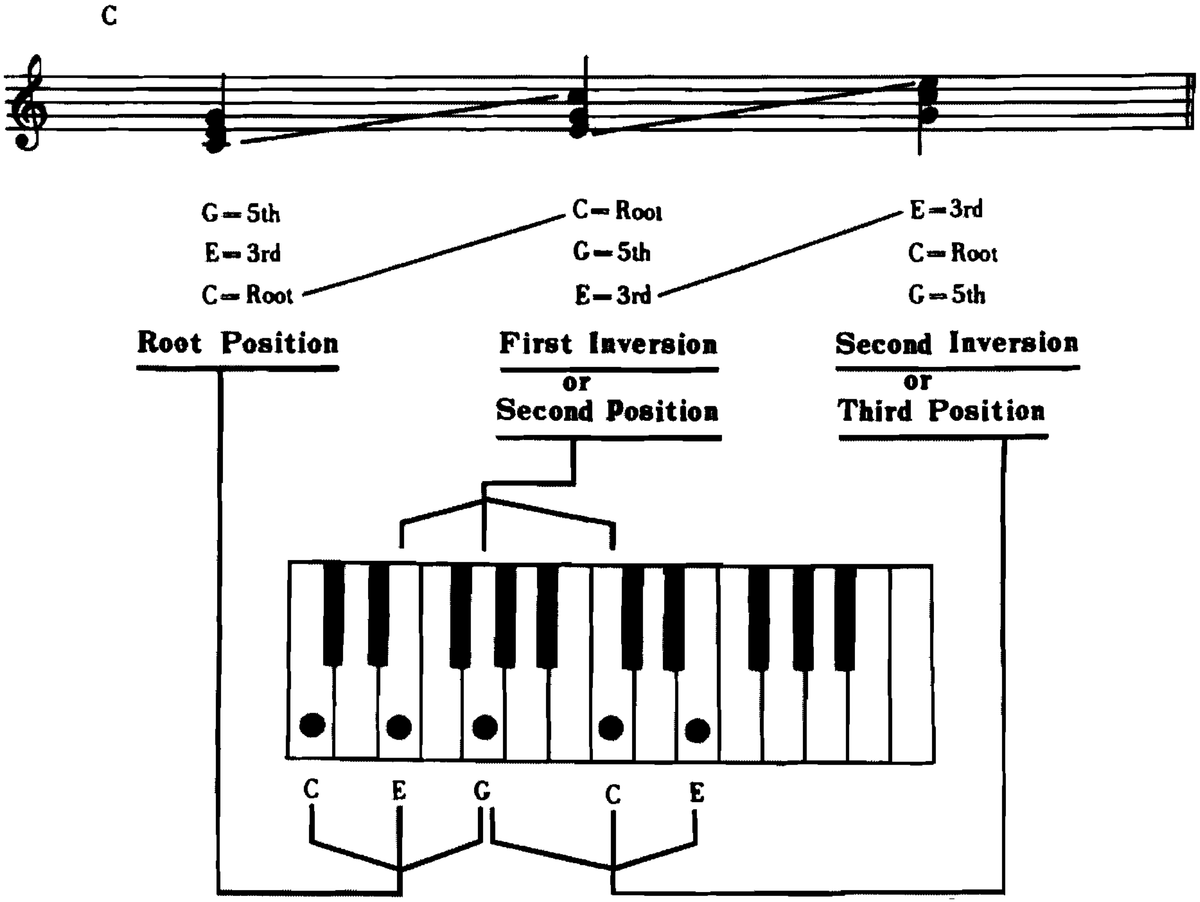
A chord with the root as the lowest note is said to be in **root position;**

a chord with the third as the lowest note is said to be in the **first inversion;**

a chord with the fifth as the lowest note is said to be in the **second inversion,** etc.

However, the term **position** is often used instead of inversion: the relationship between **position** and **inversion** can be confusing and is shown below:

Ex. C major triad.



Since chord-tones can be rearranged into as many positions as there are chord-tones four-note chords will have four positions, five-note chords will have five positions, etc.

Specific chord positions can be indicated by using a slash mark (/) after the chord symbol and a letter, "R" for root position, or a number for other positions:

C/R = C major triad, root position; C/2 = C major triad, second position;
C/3 = C major triad, third position, etc.

When the composer wishes to specify a particular bass note he may use a slash mark and a letter indicating the desired bass note:

C/E = C major triad (any position), E bass note; C/G = C major triad, G bass note, etc.

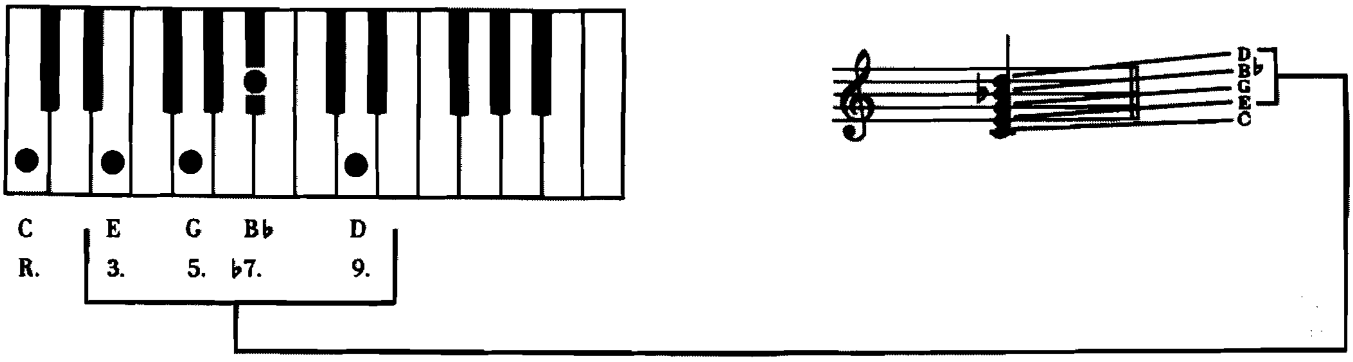
A specific chord position **and** a specific bass note can be indicated by using **two** slash marks, the letter or number after the first slash mark indicating the chord position, the letter after the second mark indicating the bass note:

C/2/G = C major triad, second position, G bass note, etc.

Since it is difficult for the average-sized hand to play more than four notes at a time only the top four notes of ninth(5-note) chords, eleventh(6-note) and thirteenth(7-note) chords will be inverted:

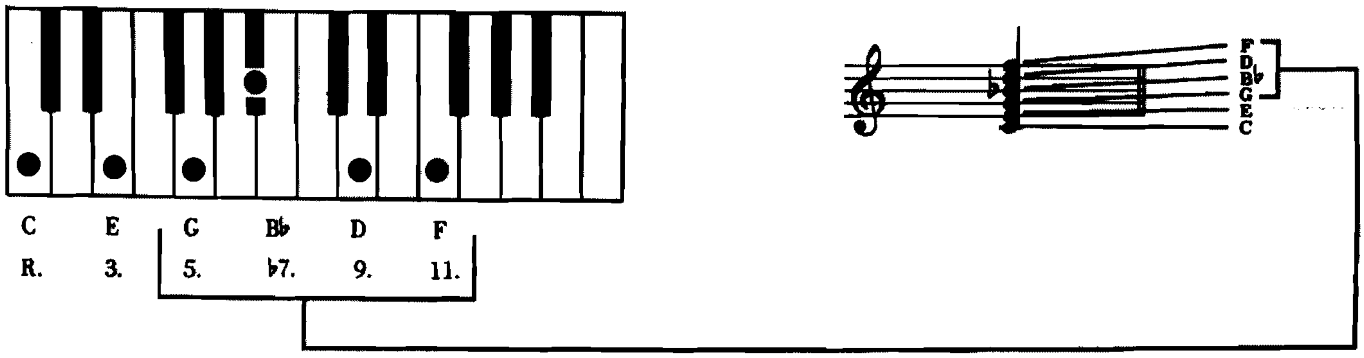
Ninth Chords

C9



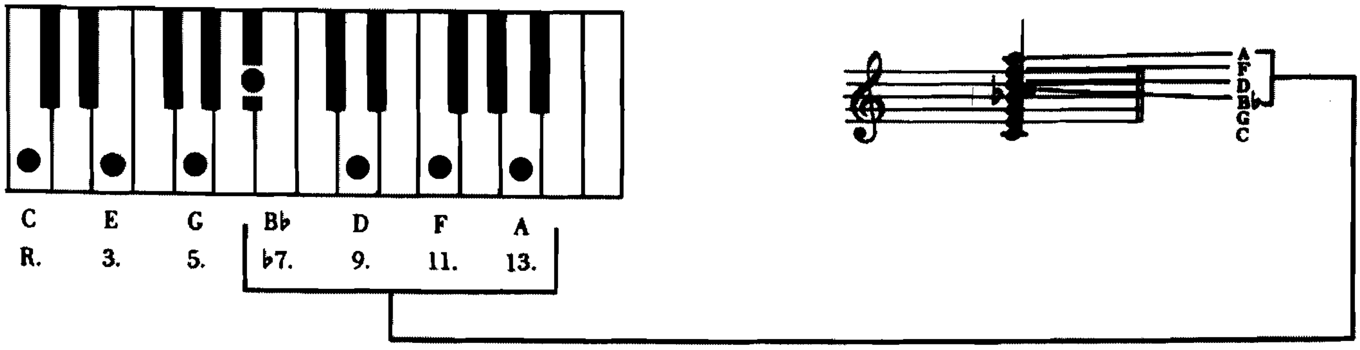
Eleventh chords

C11



Thirteenth Chords

C13



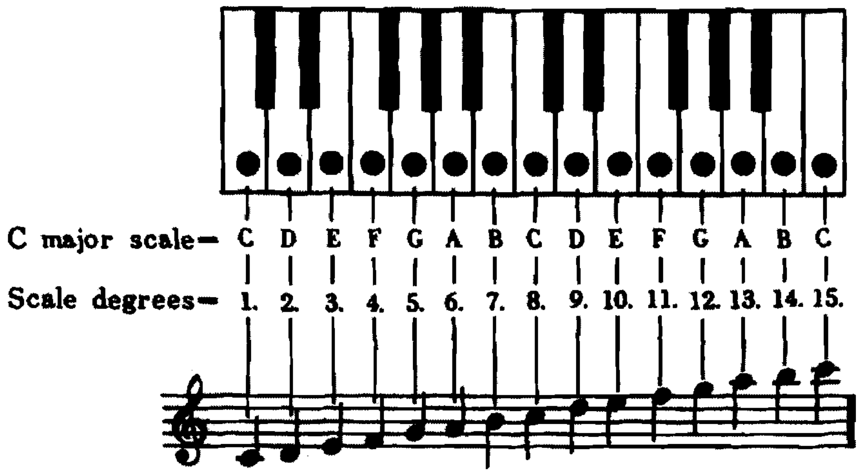
NOTE: ninth, eleventh and thirteenth chords are substitutes for common or dominant seventh chords; to simplify his playing the student may use the common or dominant seventh chord instead of the ninth, eleventh or thirteenth.

On the following pages chords and their construction by means of scale degrees are shown.

Although the examples given are for C chords any root can be used.

The most common chord symbols will also be given.

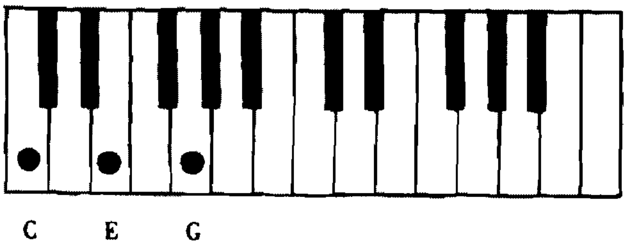
For the examples in C the C major scale should be kept in mind:

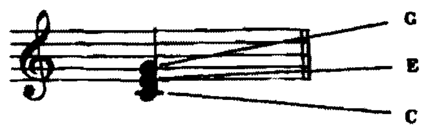


Major Triad

Chord-tones=R., 3., 5.

Chord symbol= C (capital letter only)

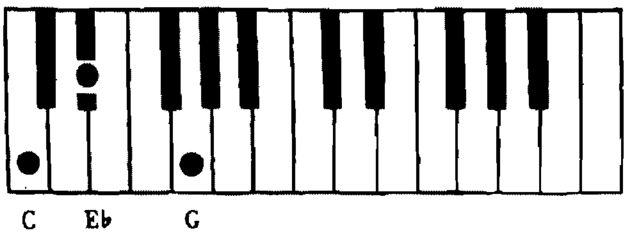


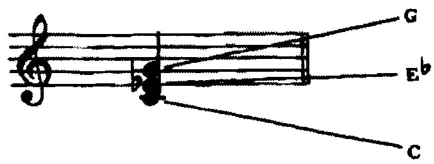


Minor Triad

Chord-tones= R., ♭3., 5.

Chord symbols=Cm or C–

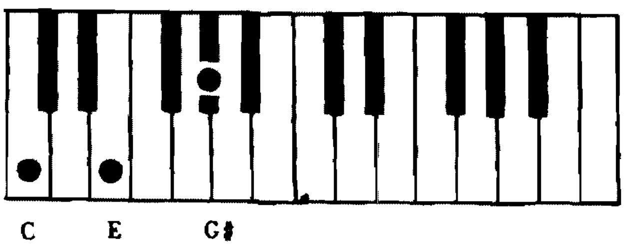


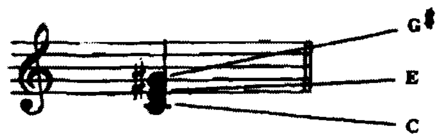


Augmented Triad

Chord-tones=R., 3., ♯5

Chord symbols=C+5, C+, C(♯5)

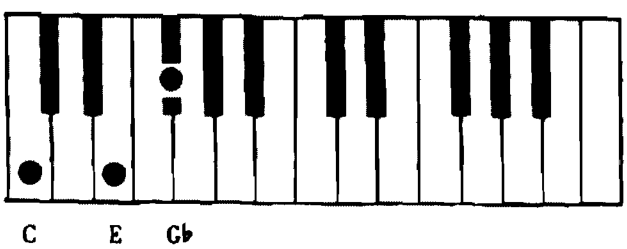


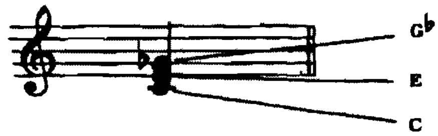


Lowered Fifth Triad

Chord-tones=R., 3., ♭5.

Chord symbols= C–5, C(♭5)

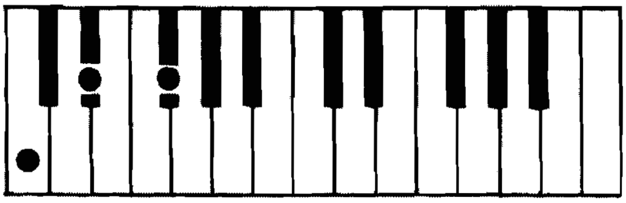




Diminished Triad

Chord-tones = R., ♭3., ♭5.

Chord symbols = Cdim., C°



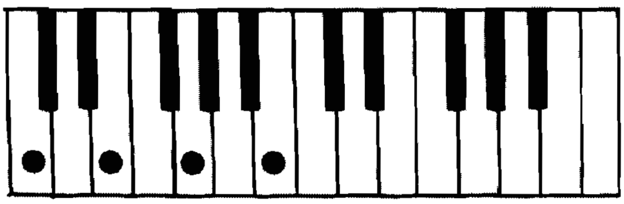
C E♭ G♭



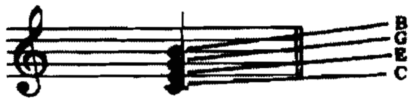
Major Seventh Chord

Chord-tones = R., 3., 5., 7.

Chord symbols = Cmaj.7, CM7. C



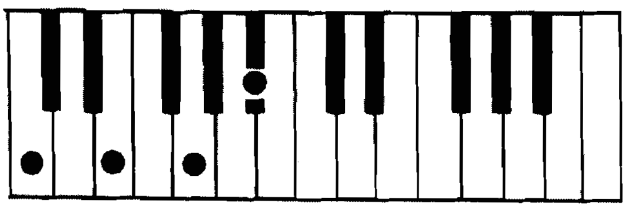
C E G B



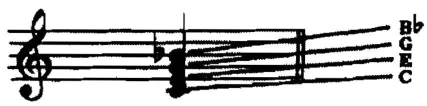
Dominant Seventh Chord

Chord-tones = R., 3., 5., ♭7.

Chord symbol = C7



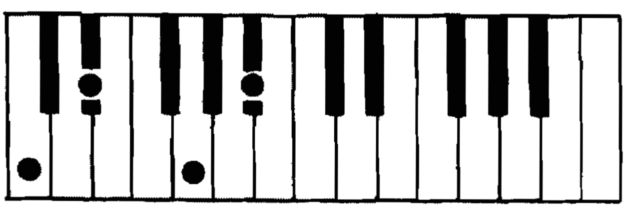
C E G B♭



Minor Seventh Chord

Chord-tones = R., ♭3., 5., ♭7.

Chord symbol = Cm7



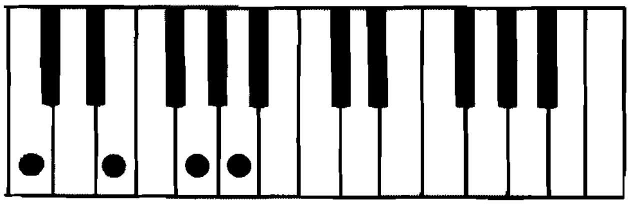
C E♭ B♭



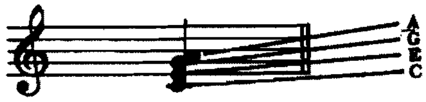
Major Sixth Chord

Chord-tones = R., 3., 5., 6.

Chord symbol = C6



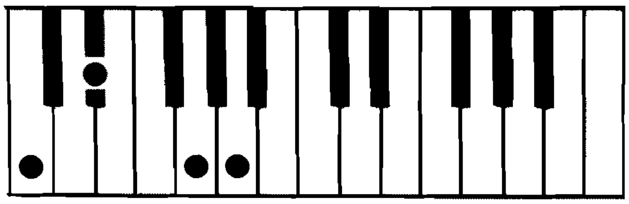
C E G A



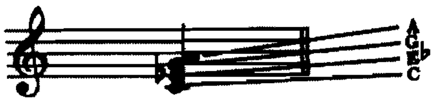
Minor Sixth Chord

Chord-tones = R., ♭3., 5., 6.

Chord symbol = Cm6



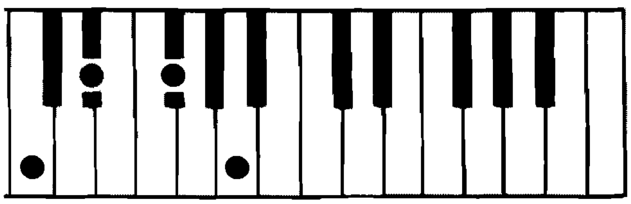
C E♭ G A



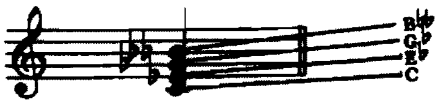
Diminished Seventh Chord

Chord-tones = R., ♭3., ♭5., ♭♭7.

Chord symbol = Cdim. 7



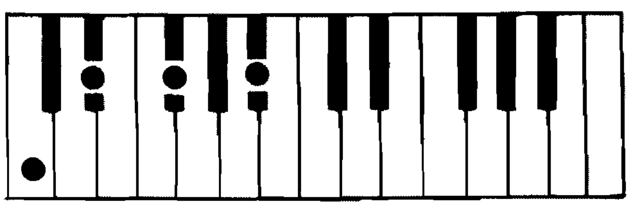
C E♭ G♭ B♭♭



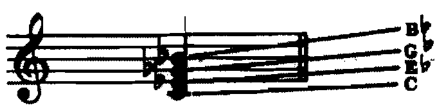
Minor Seventh Lowered Fifth Chord, or Half-Diminished Chord

Chord-tones = R., ♭3., ♭5., ♭7.

Chord symbols = Cm7-5, Cø



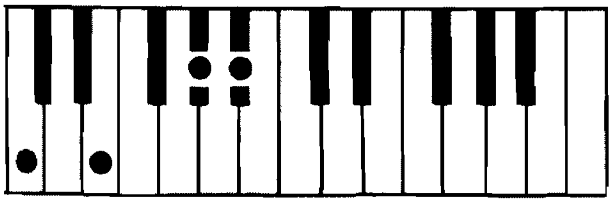
C E♭ G♭ B♭



Seventh Augmented Fifth Chord, or Augmented Seventh Chord

Chord-tones = R., 3., ♯5., ♭7

Chord symbols = C7+5, C7aug. 5



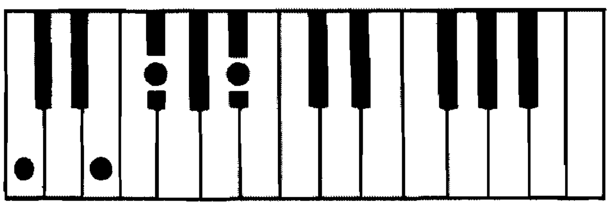
C E G♯ B♭



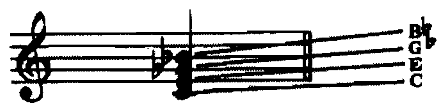
Seventh Lowered Fifth Chord

Chord-tones = R., 3., ♭5., ♭7

Chord symbols = C7-5, C7♭5, C7(♭5)



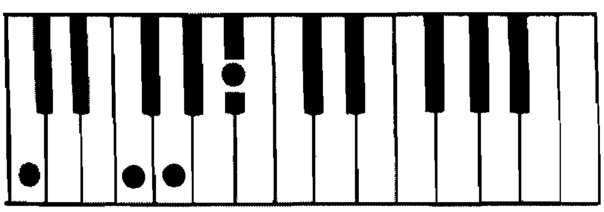
C E G♭ B♭



Seventh Suspended Fourth Chord

Chord-tones = R., 4., 5., ♭7

Chord symbol = C7sus. 4



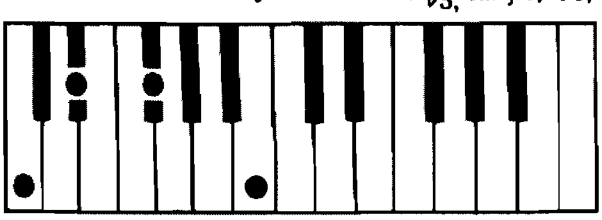
C F G B♭



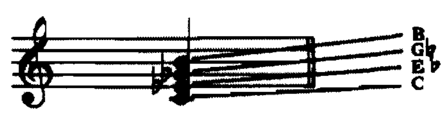
Major Seventh Flatted Third, Flatted Fifth Chord

Chord-tones = R., ♭3., ♭5., 7.

Chord symbols = CM7 ♭3 ♭5, Cmaj.7, ♭3, ♭5



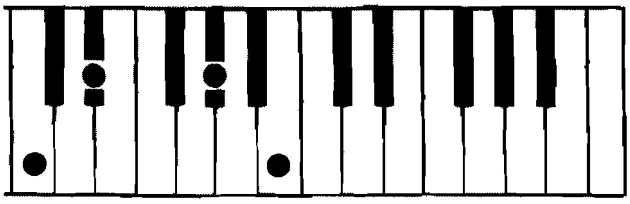
C E♭ G♭ B



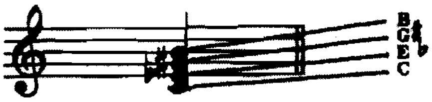
Major Seventh Flatted Third, Augmented Fifth Chord

Chord-tones = R., ♭3., ♯5., 7.

Chord symbols = CM7 ♭3 ♯5, Cmaj. 7, ♭3, ♯5



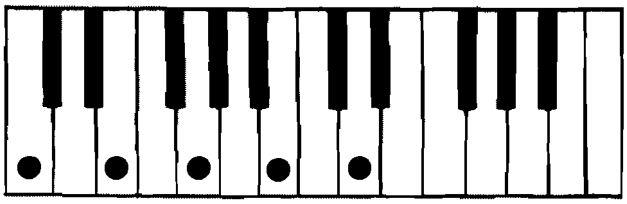
C Eb G♯ B



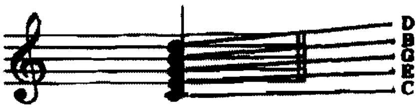
Major Ninth Chord

Chord-tones = R., 3., 5., 7., 9

Chord symbol = Cmaj. 9



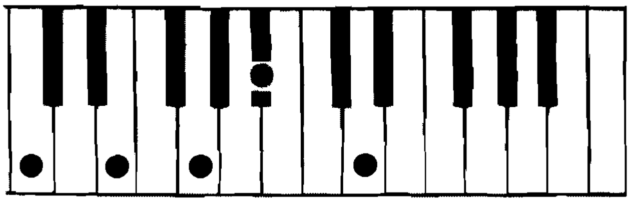
C E G B D



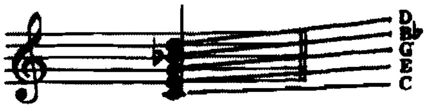
Ninth Chord

Chord-tones = R., 3., 5., ♭7., 9.

Chord symbol = C9



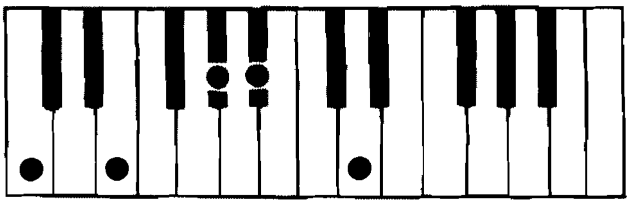
C E G B♭ D



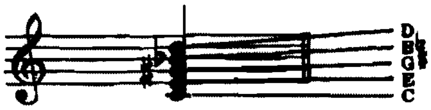
Ninth Augmented Fifth Chord

Chord-tones = R., 3., ♯5., ♭7., 9.

Chord symbols = C9, ♯5, C9, +5.



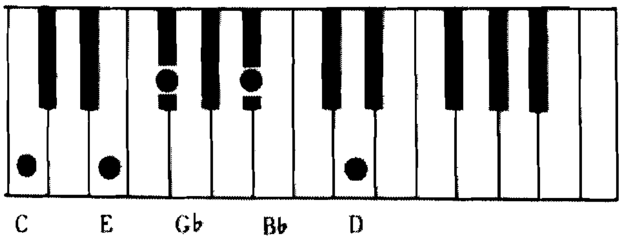
C E G♯ B♭ D

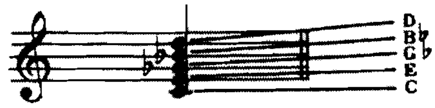


Ninth Lowered Fifth Chord

Chord-tones = R., 3., ♭5., ♭7., 9.

Chord symbols = C9–5, C9, ♭5.

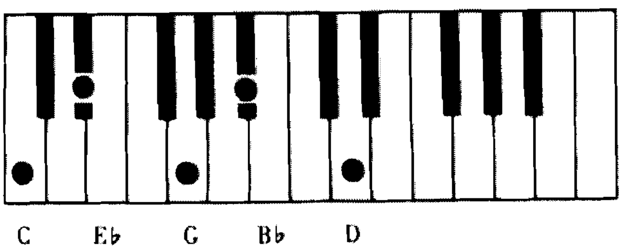


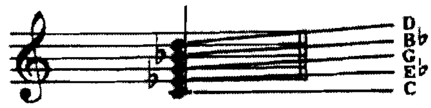


Minor Ninth Chord

Chord-tones = R., ♭3., 5., ♭7., 9.

Chord symbol = Cm9

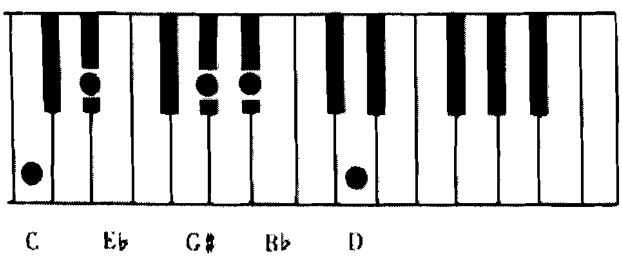


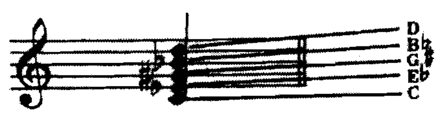


Minor Ninth Augmented Fifth Chord

Chord-tones = R., ♭3., ♯5., ♭7., 9.

Chord symbols = Cm9+5, Cm9 ♯5

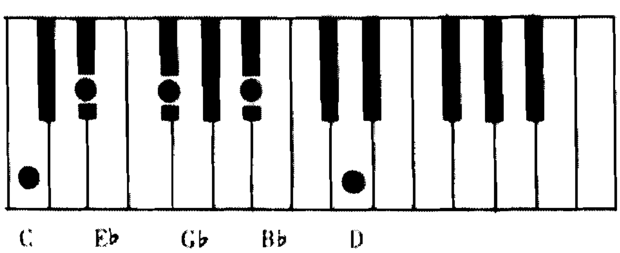


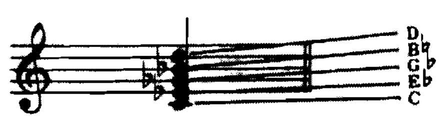


Minor Ninth Lowered Fifth Chord

Chord-tones = R., ♭3., ♭5., ♭7., 9.

Chord symbols = Cm9–5 Cm9, ♭5.

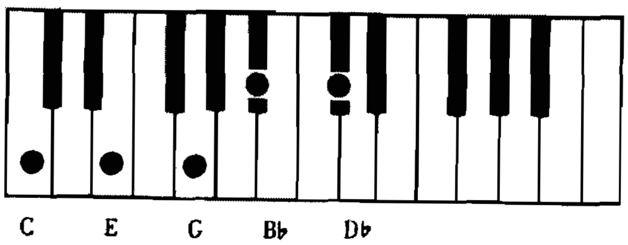




Seventh Flatted Ninth Chord

Chord-tones = R., 3., 5., ♭7., ♭9.

Chord symbols = C7, ♭9, C7-9

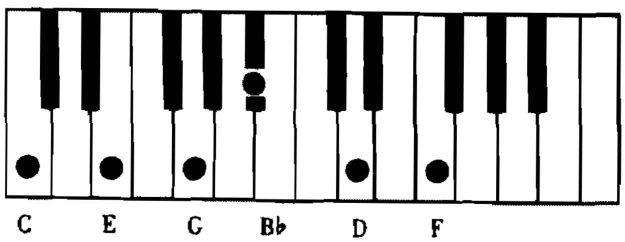


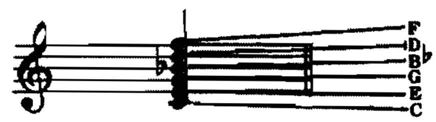


Eleventh Chord

Chord-tones = R., 3., 5., ♭7., 9., 11.

Chord symbol = C11

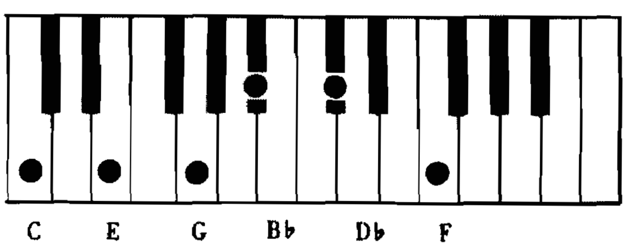


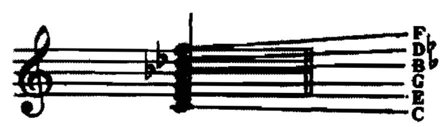


Eleventh Flatted Ninth Chord

Chord-tones = R., 3., 5., ♭7., ♭9., 11.

Chord symbols = C11, ♭9, C11-9

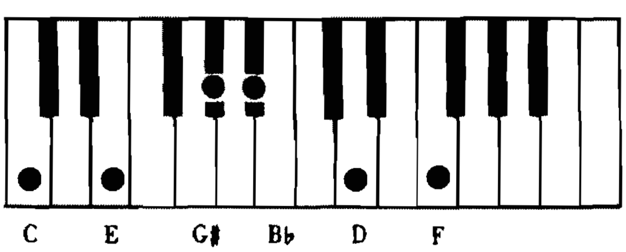


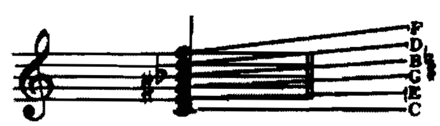


Eleventh Augmented Fifth Chord

Chord-tones = R., 3., ♯5., ♭7., 9., 11.

Chord symbols = C11, ♯5, C11, +5.

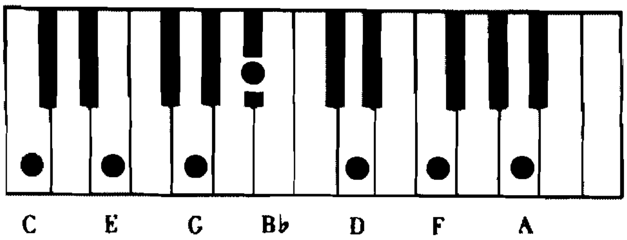


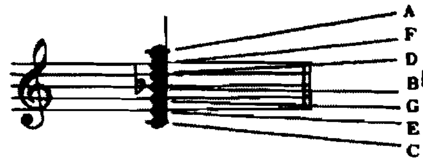


Thirteenth Chord

Chord-tones = R., 3., 5., ♭7., 9., 11., 13.

Chord symbol = C13.

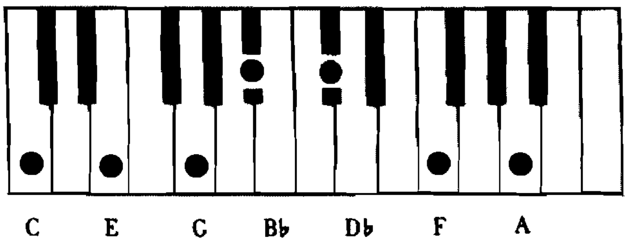


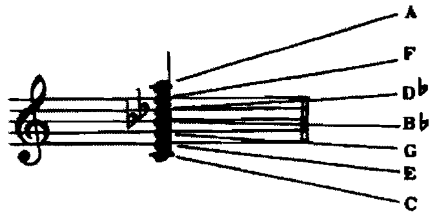


Thirteenth Flatted Ninth Chord

Chord-tones = R., 3., 5., ♭7., ♭9., 11., 13.

Chord symbols = C13, ♭9, C13-9

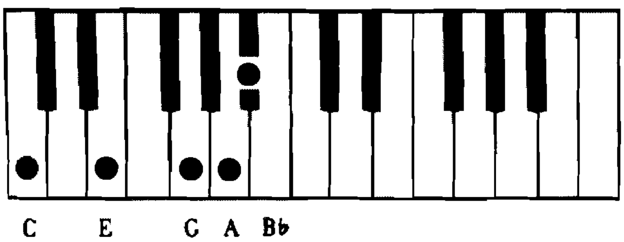


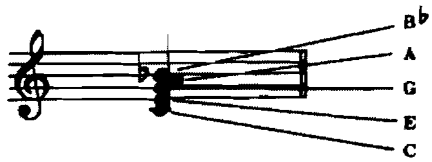


Seven Six Chord

Chord-tones = R., 3., 5., 6., ♭7.

Chord symbols = C7, 6, C7/6.

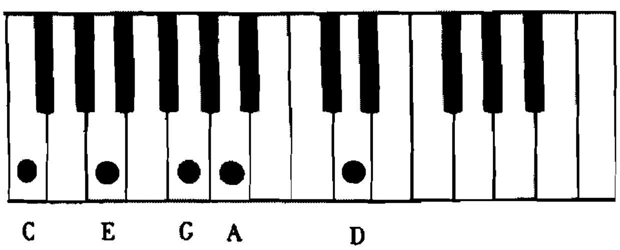


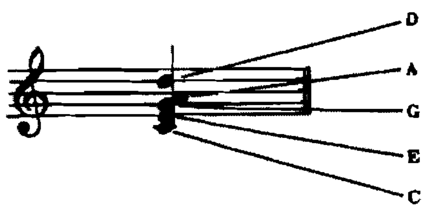


Six Nine Chord

Chord-tones = R., 3., 5., 6., 9.

Chord symbol = C6, 9.

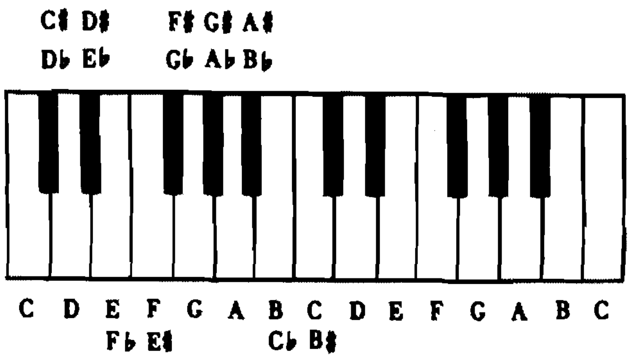




Enharmonic Notation

The musical alphabet is used to label the white keys only. The black keys derive their names from the adjacent white keys.

The following chart shows how the keys are named:



Notice that a black key can have two names, such as C♯-D♭. The fact that a key can have more than one name is called **enharmonic notation**, meaning equivalent names for the same pitch.

Notice that certain white keys can have two names, such as E-F♭. Enharmonic notation is used to preserve certain musical relationships, such as the whole-step and half-step relationships between the scale degrees of a major scale.

Ex. F♯ Major Scale.

F♯ major scale –	F♯		G♯		A♯		B		C♯		D♯		E♯		F♯
Scale degrees –	1		2		3		4		5		6		7		8
Half-step Formula for Major Scales –		W		W		H		W		W		W		H	

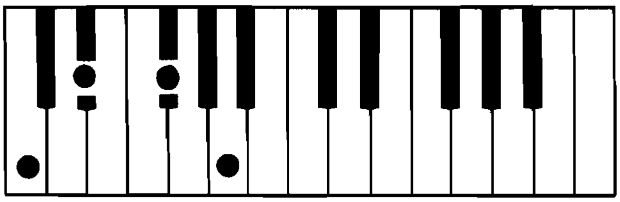
Because there must be a half-step between the 7 th and 8th scale degrees the white key which is a half-step down from F♯ is now called E♯ instead of F natural.

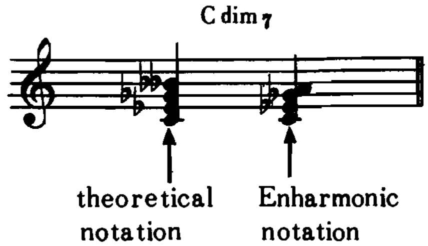
Enharmonic notation is quite often used in writing music in order to make it easier to read in certain situations.

In a diminished seventh chord the diminished seventh itself is theoretically written as the double-flatted seventh scale degree (♭♭7): however, the double-flatted seventh is often difficult to read and the enharmonic equivalent, the major sixth scale degree, is often used instead:

Ex. C Diminished Seventh Chord

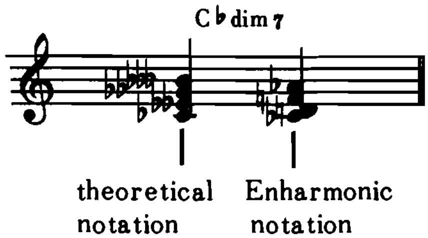
Chord-tones= R., ♭3., ♭5., ♭♭7.



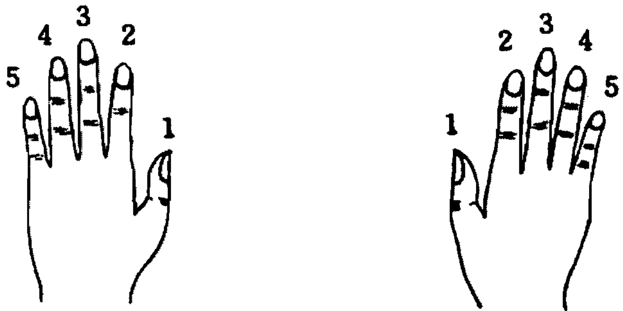


In this book the correct theoretical notation will be used throughout.

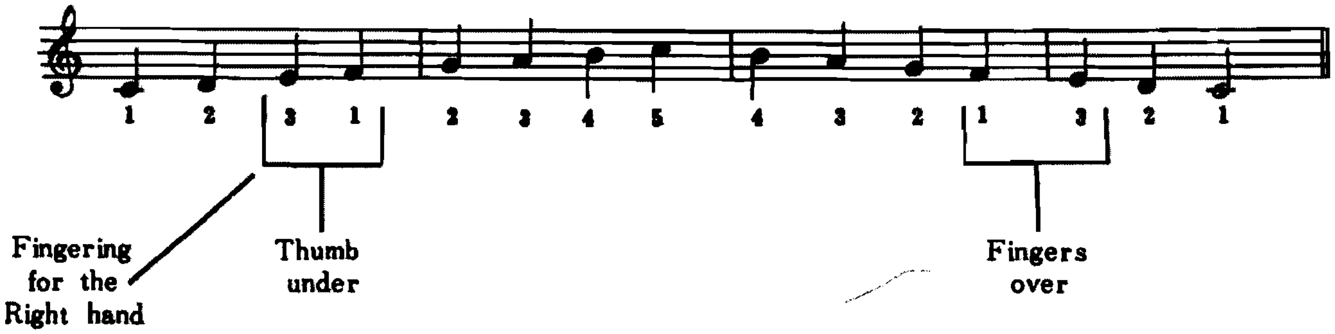
NOTE: in the above example, if the diminished seventh chord were built on C♭ instead of C, the chord-tones would have been C♭, E♭♭, G♭♭, B♭♭♭ (B triple flat !!): conceivably, E♭♭, G♭♭ B♭♭♭ could be written with their enharmonic equivalents, D , F , and A :



The fingers can be numbered with the thumb of each hand counted as one, the little finger as five:

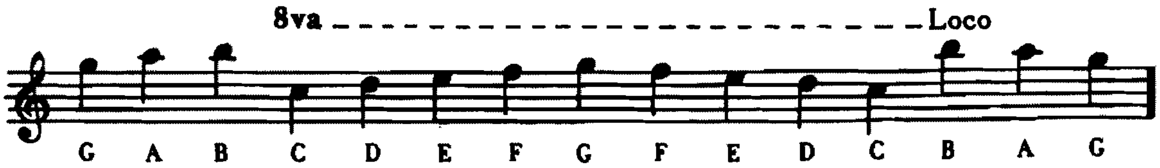


The scales on the following pages should be practised with strict adherence to the fingerings given, the thumb passing under the other fingers in ascending while the other fingers pass over the thumb descending:

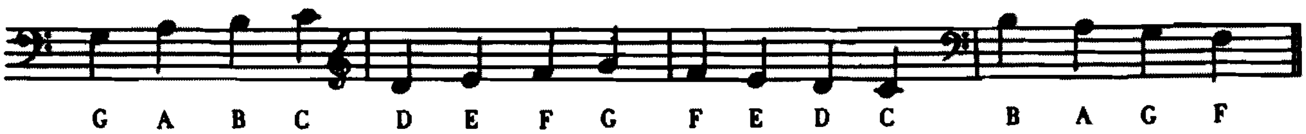


8va means play an octave higher than written.
Loco means return to the original octave.





When the notes written in the bass clef climb too high on the staff the treble clef can be used to eliminate the need for leger lines:

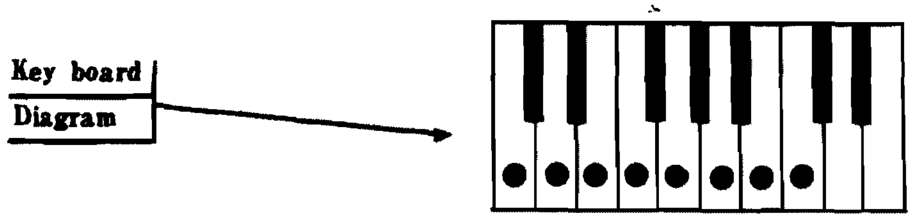


In the following pages major scales are presented by means of keyboard diagrams and annotation on the Grand Staff.

Ex. C Major Scale.

Key of C Major

C Major Scale in One Octave:



Scale Tones – C D E F G A B C

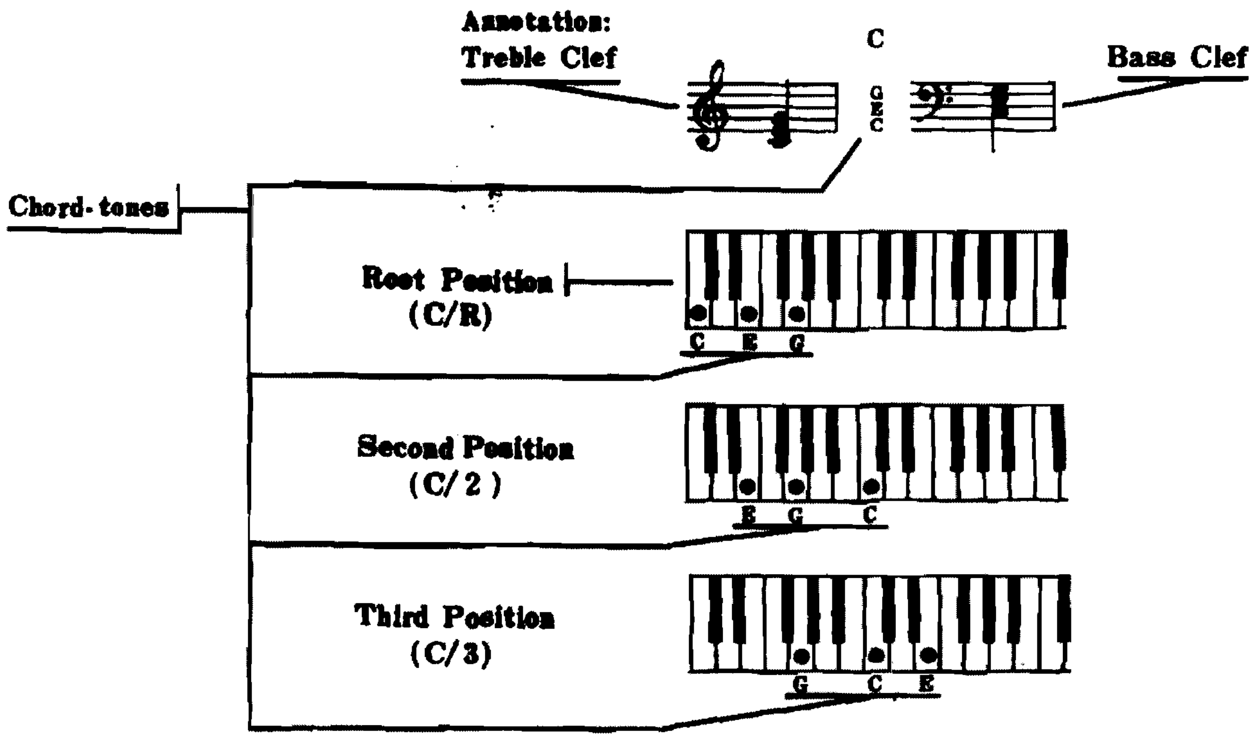
Scale Degrees – 1 2 3 4 5 6 7 8

Annotation:



In the following pages the chords most commonly found in popular music are presented by means of keyboard diagrams.

Ex. C Major Triad.



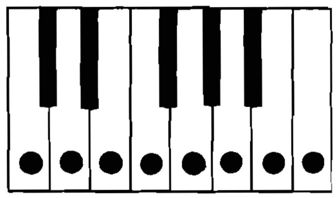
NOTE: another keyboard diagram for the fourth position of four-note chords and inversions of the top four notes of five-, six-, and seven-note chords will be given where needed.

To conserve space fingerings for the chords are not shown.

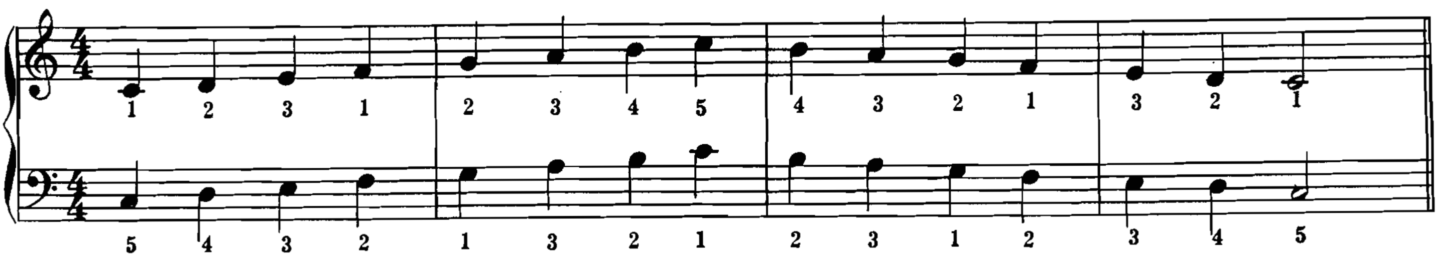
A simple rule for fingering the chords is "use whatever fingering is comfortable and convenient."

Key of C Major

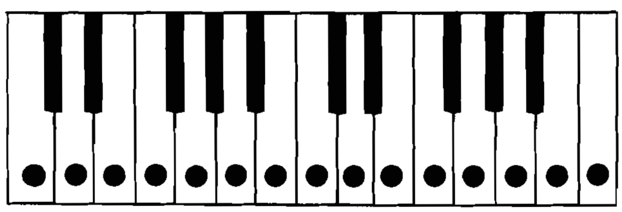
C Major Scale in One Octave



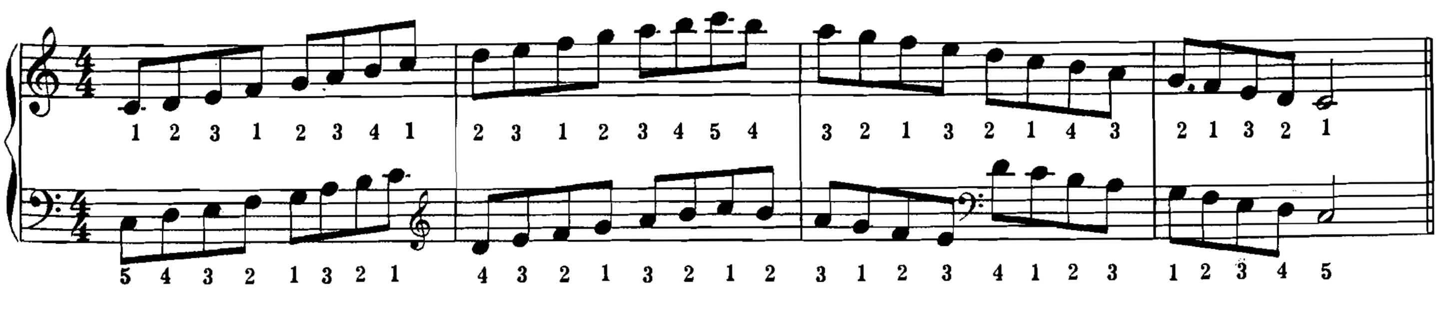
Scale Tones = C D E F G A B C
Scale Degrees = 1 2 3 4 5 6 7 8

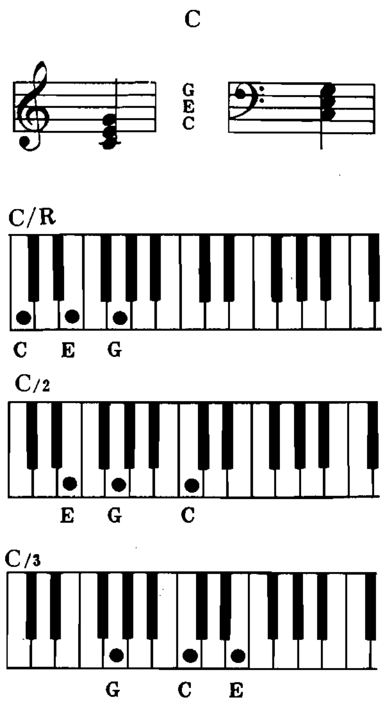


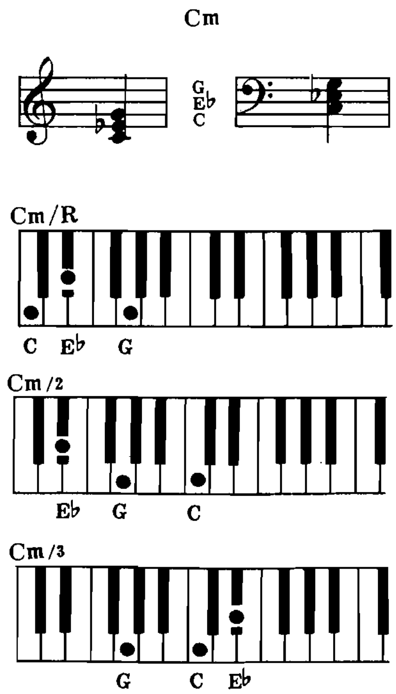
C Major Scale in Two Octaves

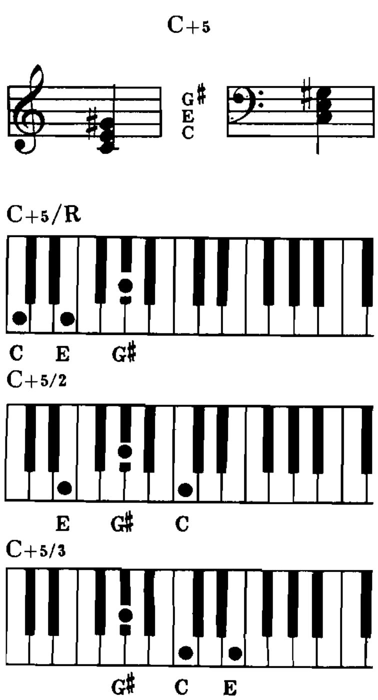


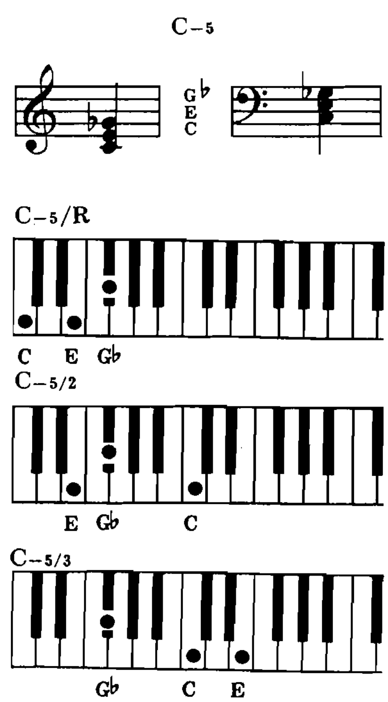
Scale Tones = C D E F G A B C D E F G A B C
Scale degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

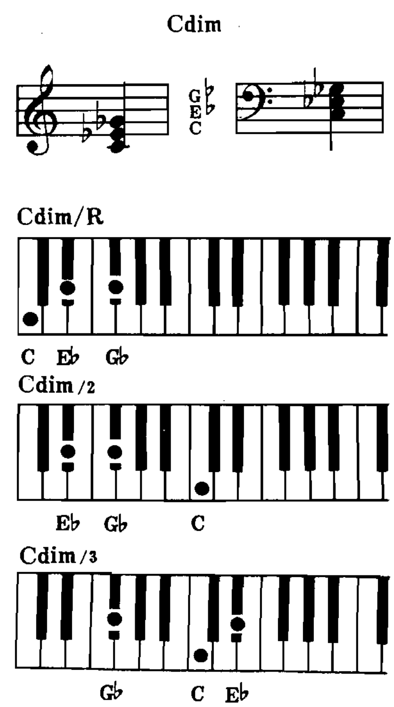


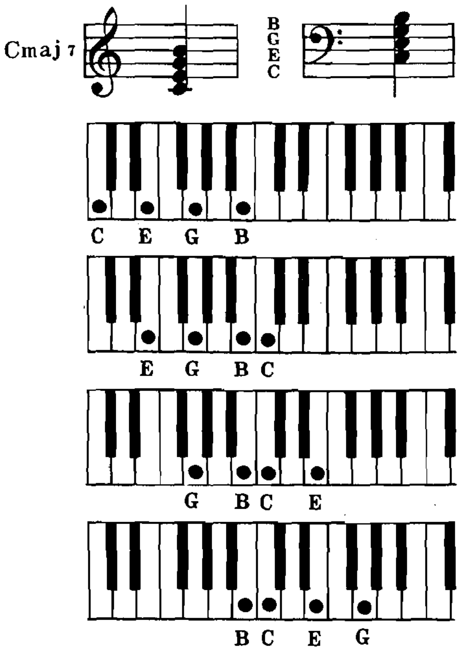

C
G
E
C
C/R
C E G
C/2
E G C
C/3
G C E

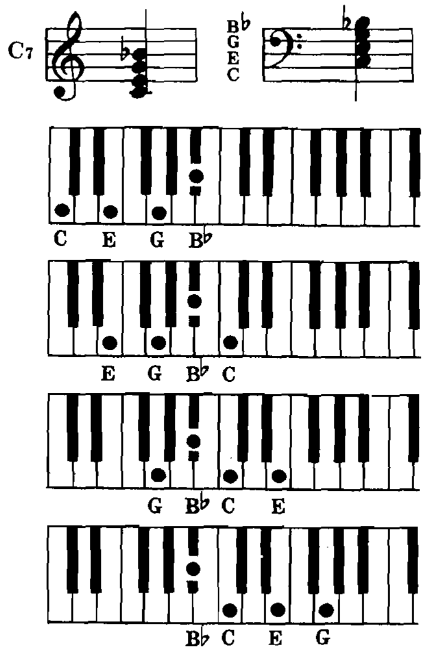

Cm
G
E♭
C
Cm/R
C E♭ G
Cm/2
E♭ G C
Cm/3
G C E♭

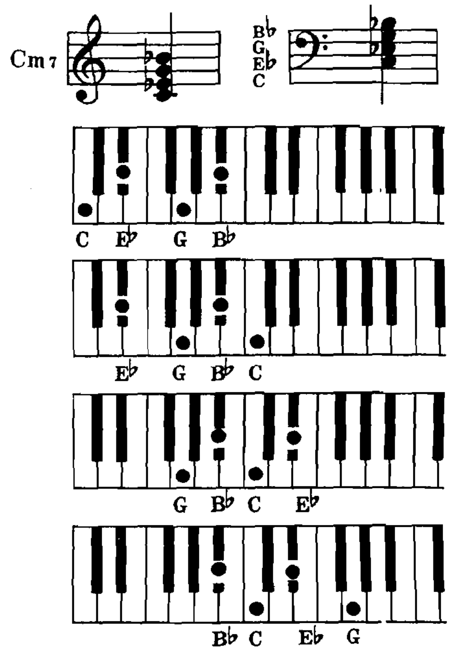

C+5
G♯
E
C
C+5/R
C E G♯
C+5/2
E G♯ C
C+5/3
G♯ C E

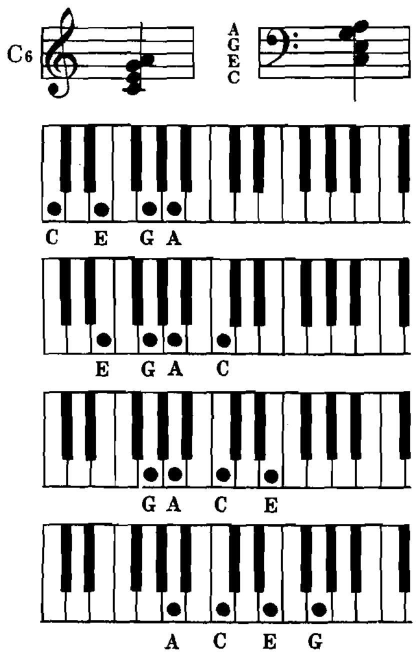

C−5
G♭
E
C
C−5/R
C E G♭
C−5/2
E G♭ C
C−5/3
G♭ C E

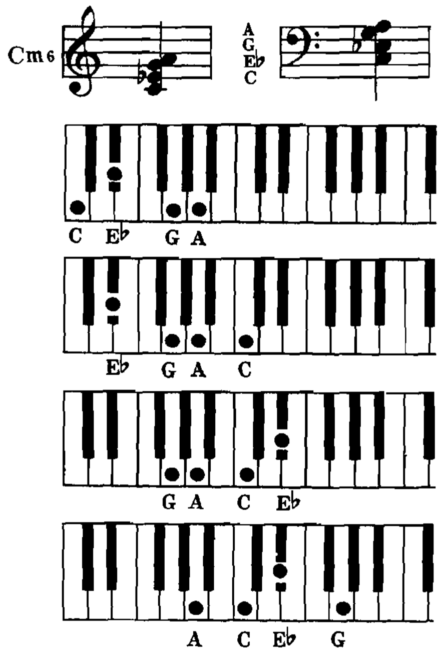

Cdim
G♭
E♭
C
Cdim/R
C E♭ G♭
Cdim/2
E♭ G♭ C
Cdim/3
G♭ C E♭

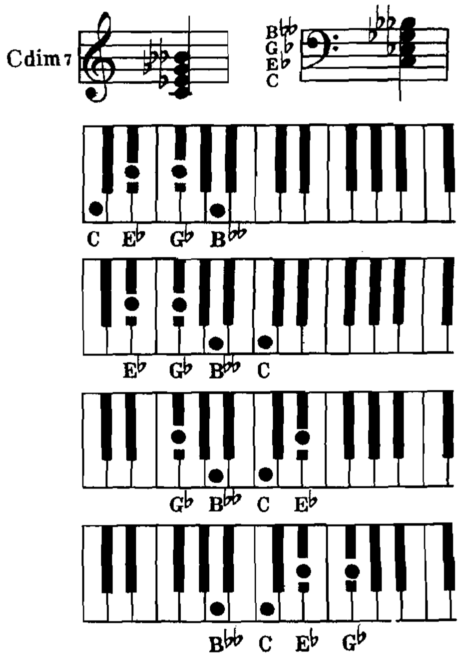

Cmaj 7
B
G
E
C
C E G B
E G B C
G B C E
B C E G

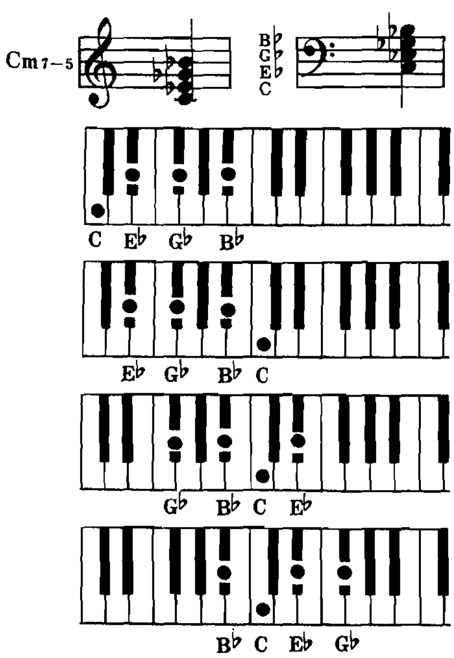

C7
B♭
G
E
C
C E G B♭
E G B♭ C
G B♭ C E
B♭ C E G

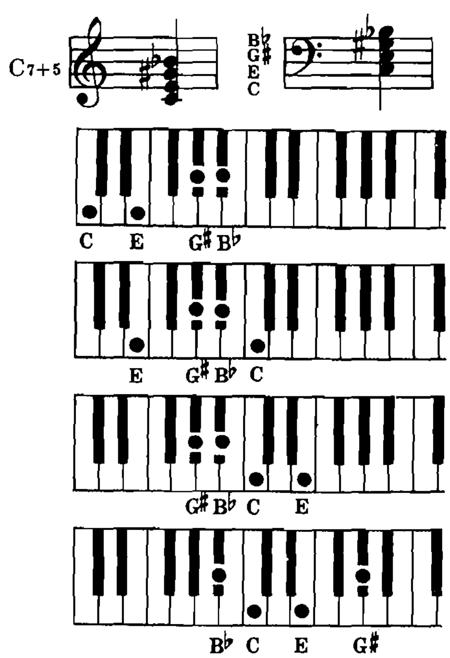

Cm 7
B♭
G
E♭
C
C E♭ G B♭
E♭ G B♭ C
G B♭ C E♭
B♭ C E♭ G

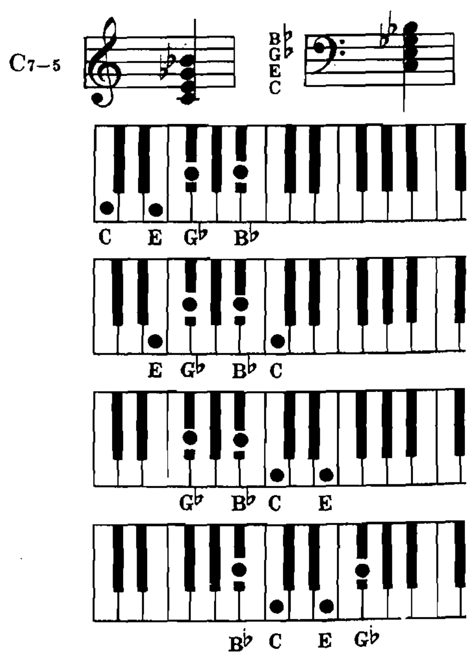

C6
A
G
E
C
C E G A
E G A C
G A C E
A C E G

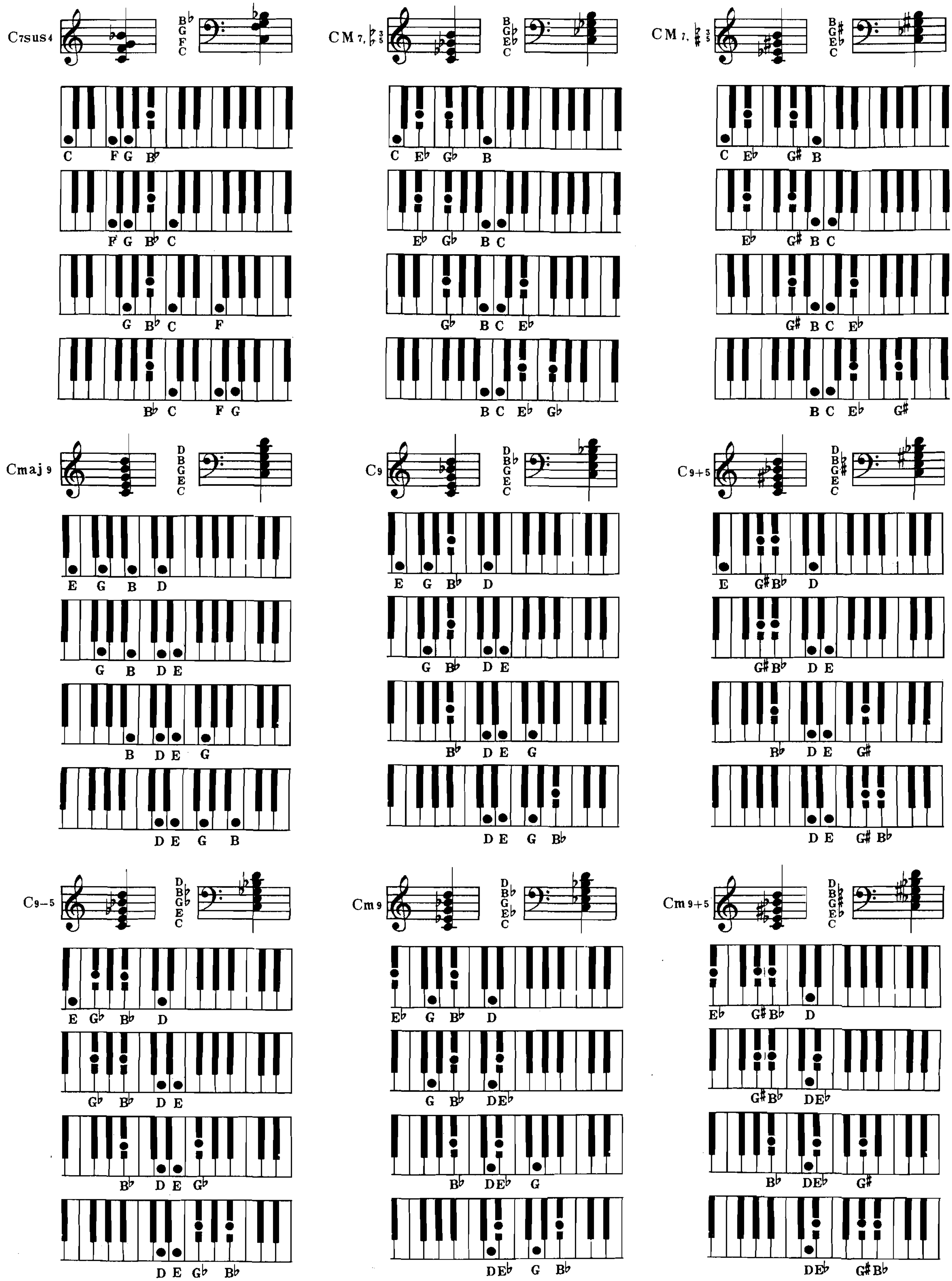

Cm6
A
G
E♭
C
C E♭ G A
E♭ G A C
G A C E♭
A C E♭ G


Cdim 7
B♭♭
G♭
E♭
C
C E♭ G♭ B♭♭
E♭ G♭ B♭♭ C
G♭ B♭♭ C E♭
B♭♭ C E♭ G♭

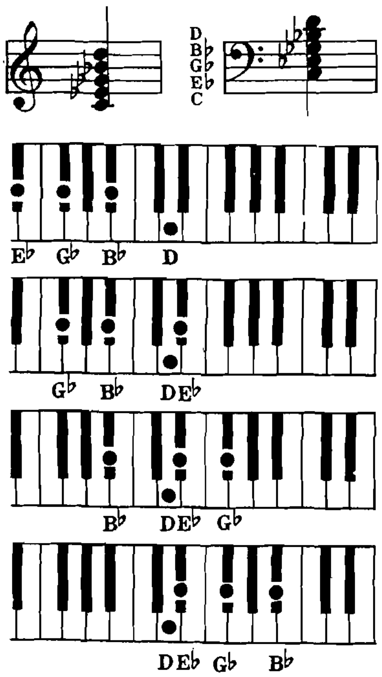

Cm7−5
B♭
G♭
E♭
C
C E♭ G♭ B♭
E♭ G♭ B♭ C
G♭ B♭ C E♭
B♭ C E♭ G♭


C7+5
B♭
G♯
E
C
C E G♯ B♭
E G♯ B♭ C
G♯ B♭ C E
B♭ C E G♯

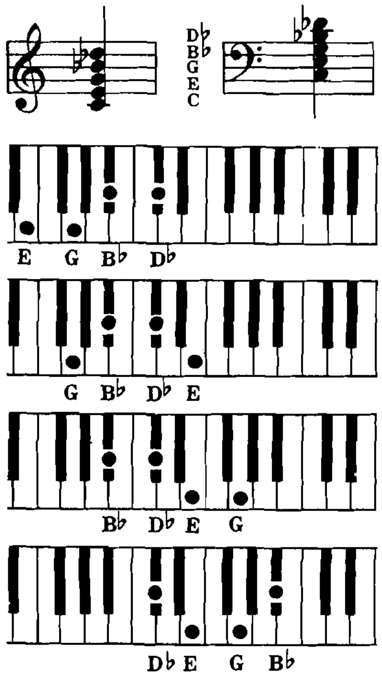

C7−5
B♭
G♭
E
C
C E G♭ B♭
E G♭ B♭ C
G♭ B♭ C E
B♭ C E G♭


C7sus4
B♭ G F C
C F G B♭
F G B♭ C
G B♭ C F
B♭ C F G
CM 7, ♭3 ♭5
B G♭ E♭ C
C E♭ G♭ B
E♭ G♭ B C
G♭ B C E♭
B C E♭ G♭
CM 7, ♭3 ♯5
B G♯ E♭ C
C E♭ G♯ B
E♭ G♯ B C
G♯ B C E♭
B C E♭ G♯
Cmaj 9
D B G E C
E G B D
G B D E
B D E G
D E G B
C9
D B♭ G E C
E G B♭ D
G B♭ D E
B♭ D E G
D E G B♭
C9+5
D B♭ G♯ E C
E G♯ B♭ D
G♯ B♭ D E
B♭ D E G♯
D E G♯ B♭
C9−5
D B♭ G♭ E C
E G♭ B♭ D
G♭ B♭ D E
B♭ D E G♭
D E G♭ B♭
Cm9
D B♭ G E♭ C
E♭ G B♭ D
G B♭ D E♭
B♭ D E♭ G
D E♭ G B♭
Cm9+5
D B♭ G♯ E♭ C
E♭ G♯ B♭ D
G♯ B♭ D E♭
B♭ D E♭ G♯
D E♭ G♯ B♭

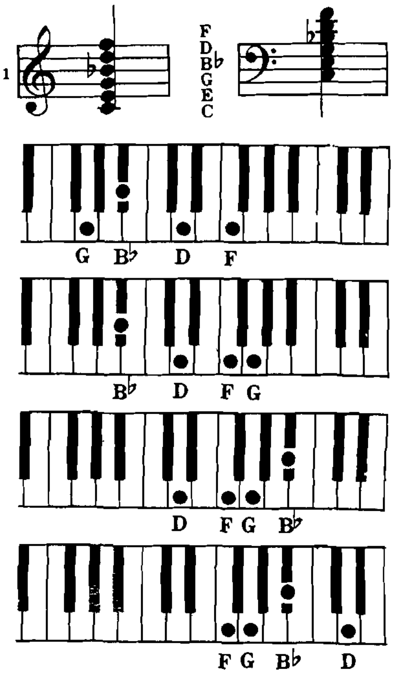
Cm 9–5



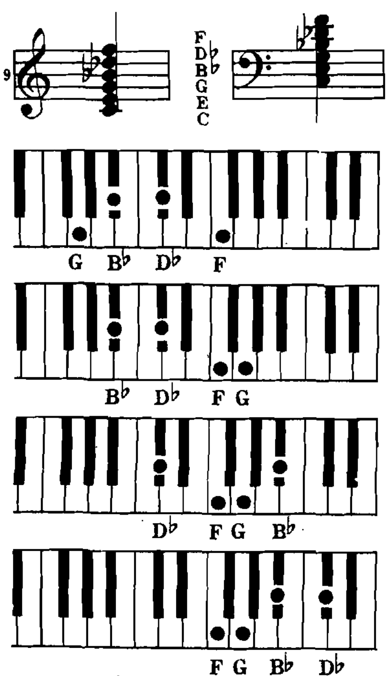
C7, ♭9



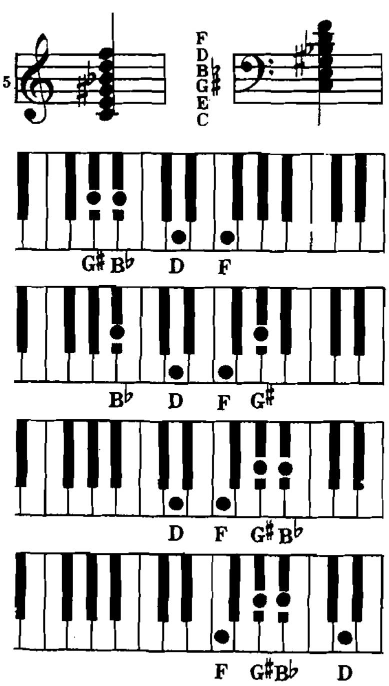
C11



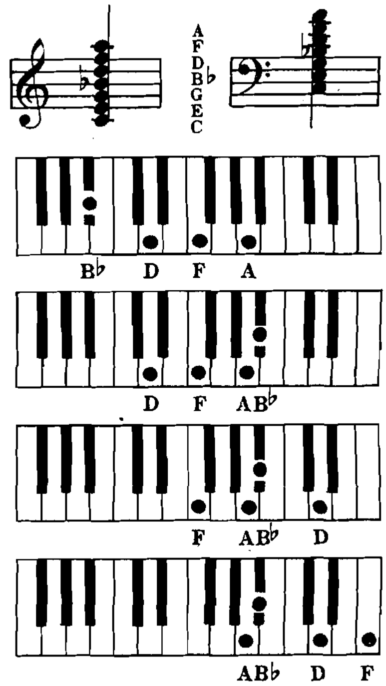
C11, ♭9



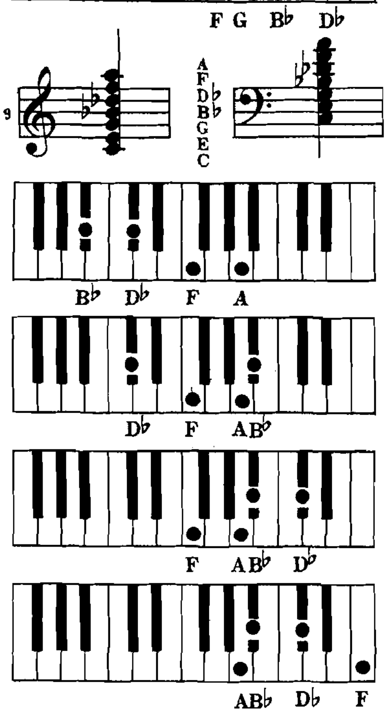
C11 ♯5



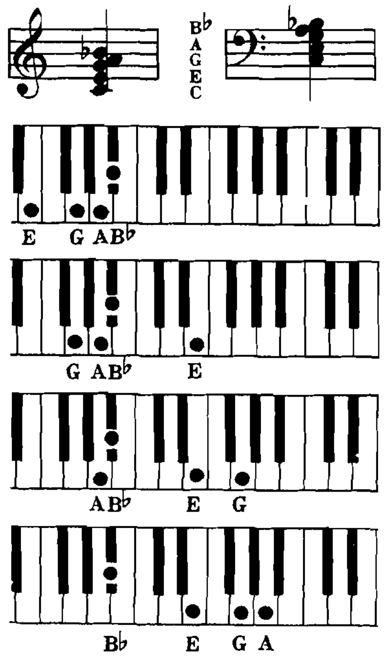
C13



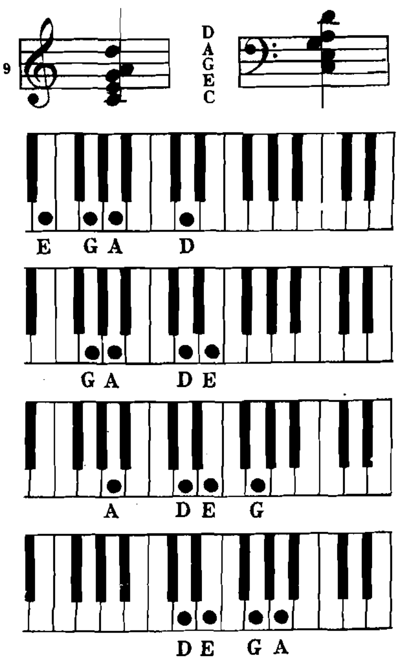
C13, ♭9



C7, 6

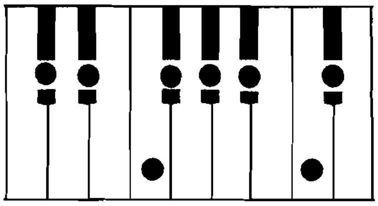


C6, 9

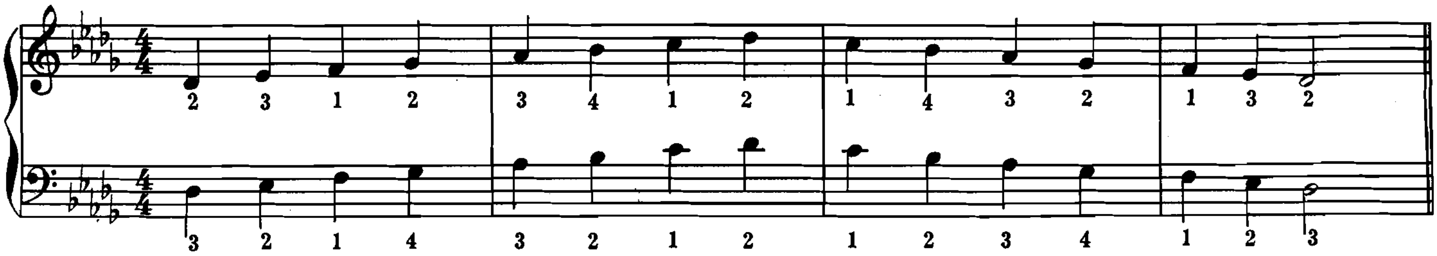


Key of D♭ Major (identical to C♯)

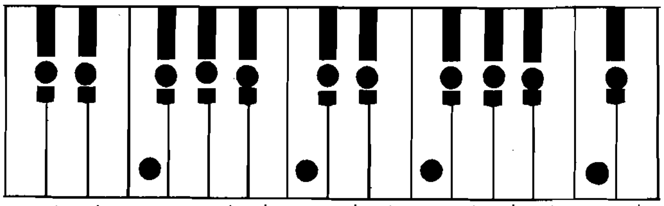
D♭ Major Scale in One Octave



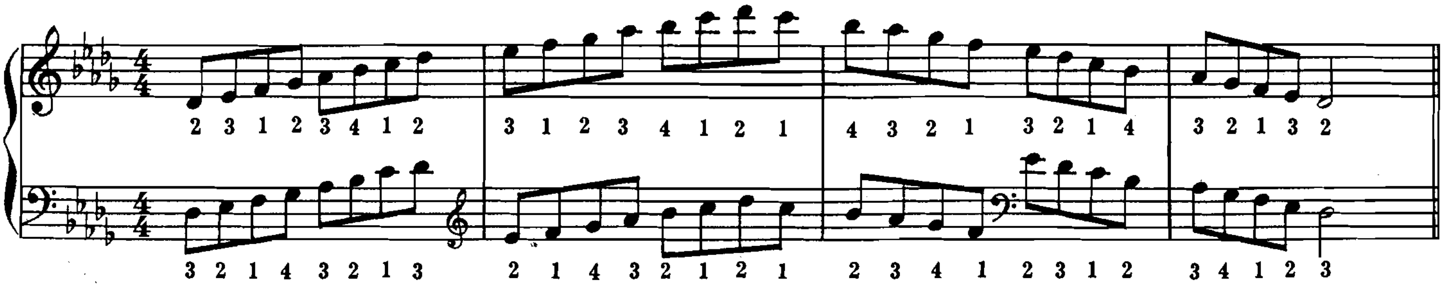
Scale Tones = D♭ E♭ F G♭ A♭ B♭ C D♭
Scale Degrees = 1 2 3 4 5 6 7 8



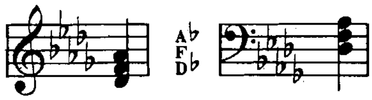
D♭ Major Scale in Two Octaves



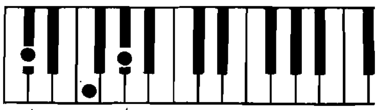
Scale Tones = D♭ E♭ F G♭ A♭ B♭ C D♭ E♭ F G♭ A♭ B♭ C D♭
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



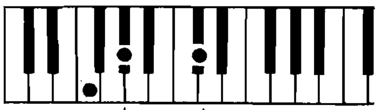
D♭



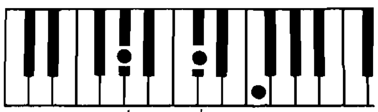
D♭/R



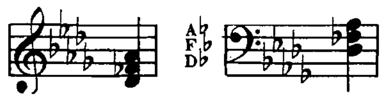
D♭/2



D♭/3



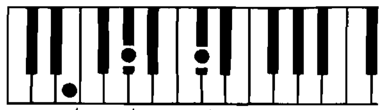
D♭m



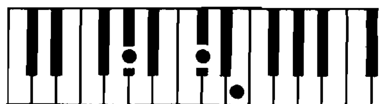
D♭m/R



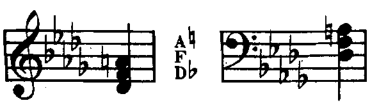
D♭m/2



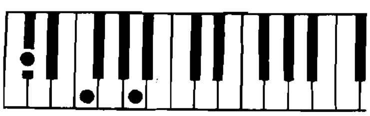
D♭m/3



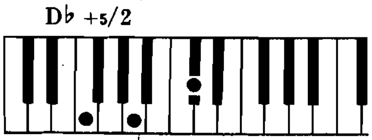
D♭ +5



D♭ +5/R



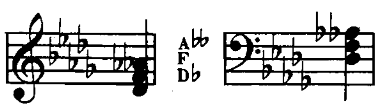
D♭ +5/2



D♭ +5/3



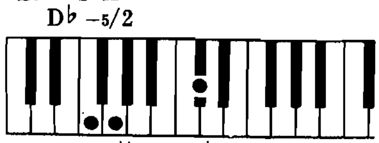
D♭ −5



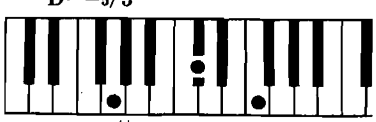
D♭ −5/R



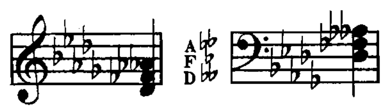
D♭ −5/2



D♭ −5/3



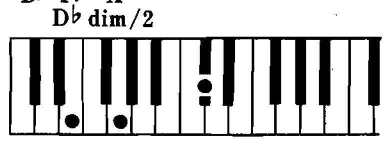
D♭ dim



D♭ dim/R



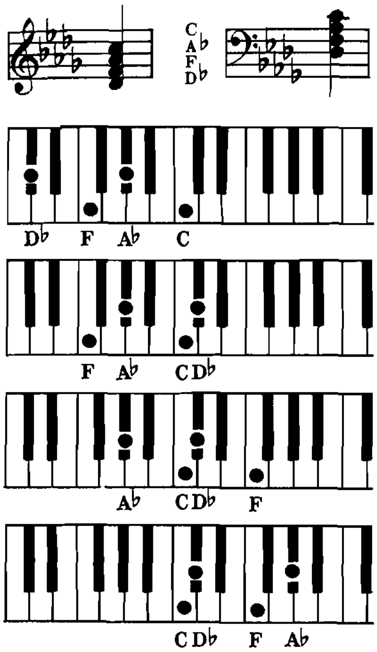
D♭ dim/2



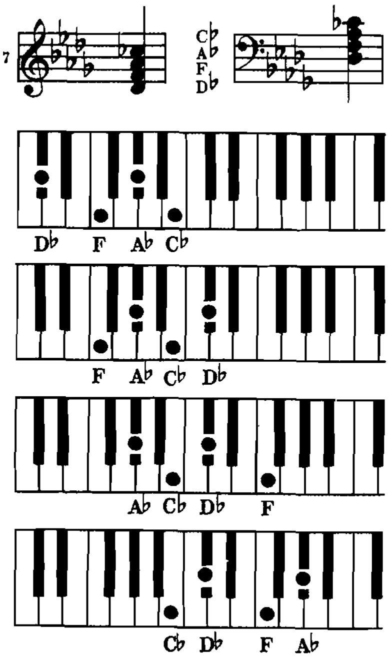
D♭ dim/3



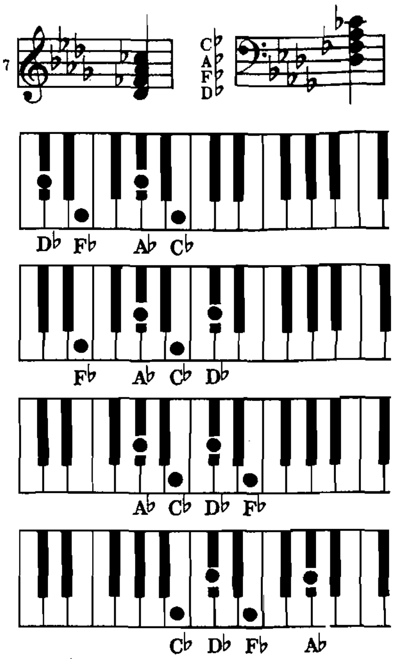
D♭maj7



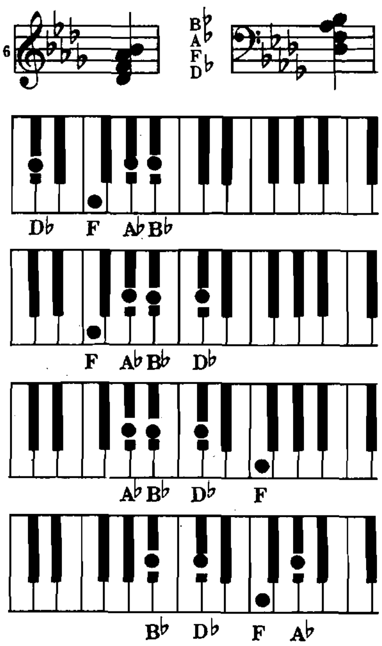
D♭7



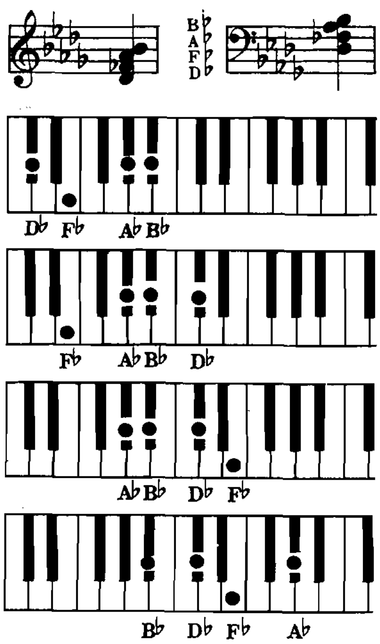
D♭m7



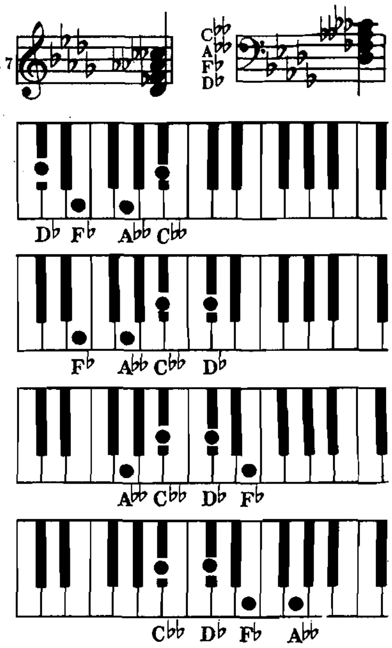
D♭6



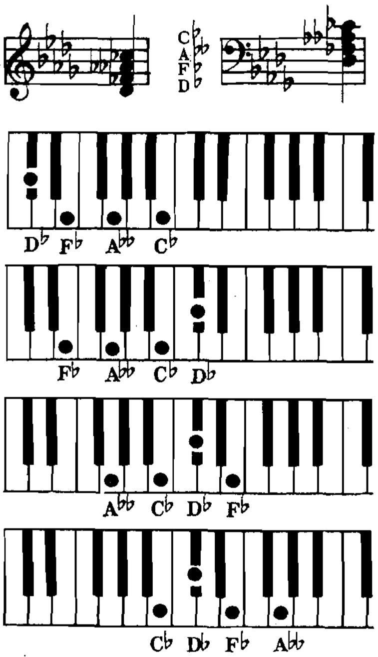
D♭m6



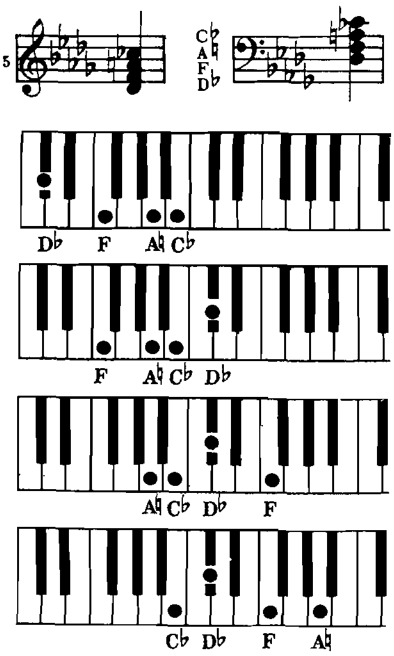
D♭dim7



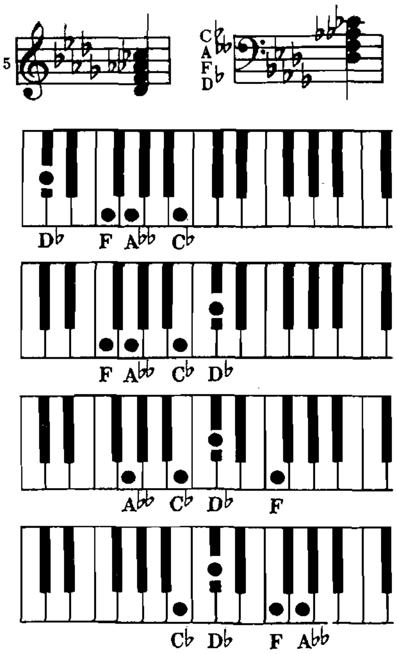
D♭m7−5

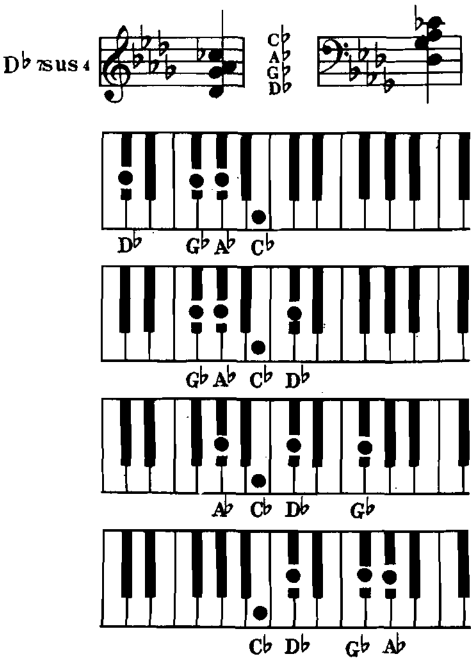


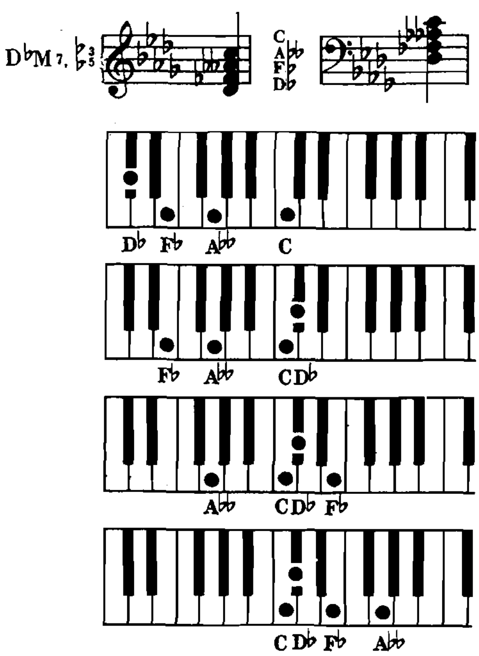
D♭7+5

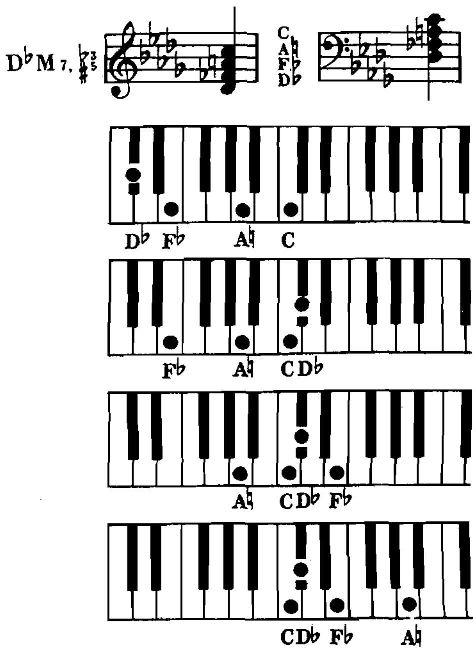


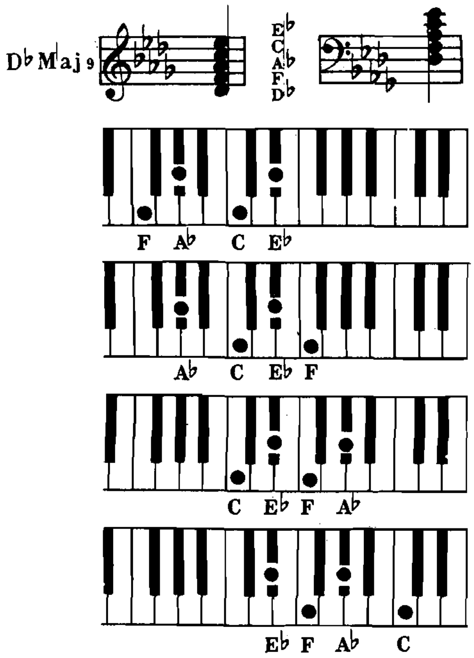
D♭7−5

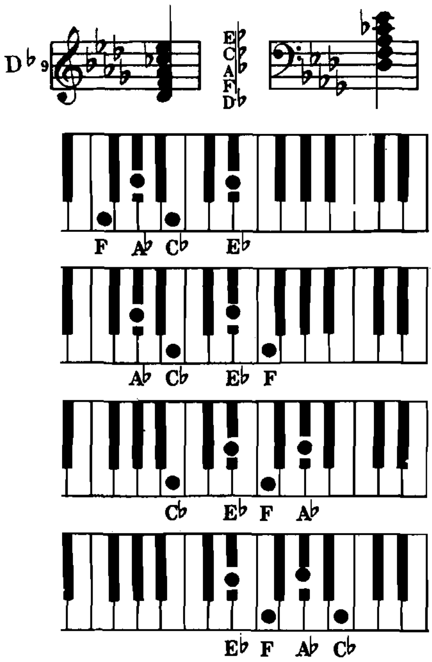


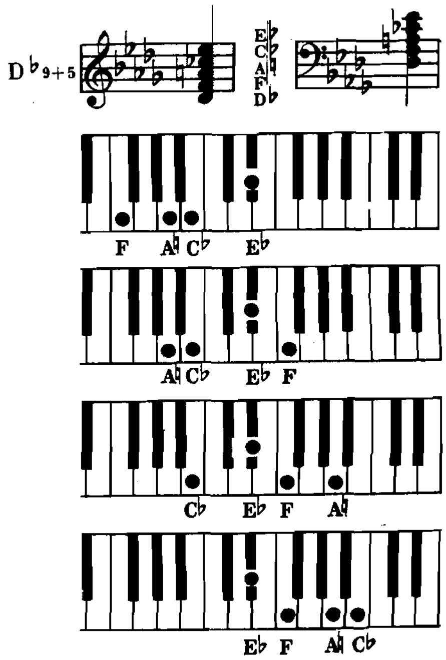

D♭7sus4
C♭
A♭
G♭
D♭
D♭ G♭ A♭ C♭
G♭ A♭ C♭ D♭
A♭ C♭ D♭ G♭
C♭ D♭ G♭ A♭

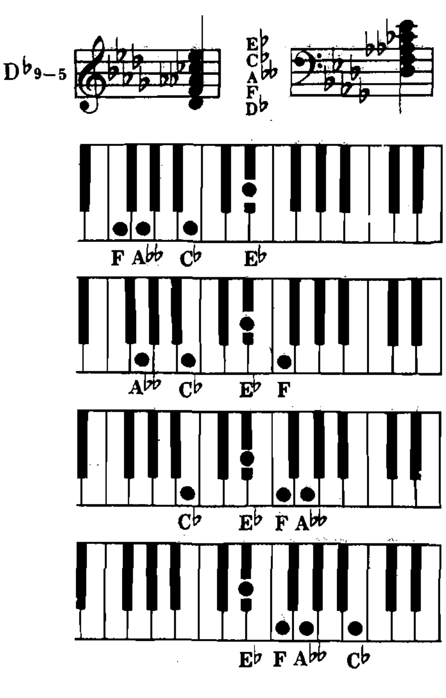

D♭M7, ♭3 ♭5
C
A♭♭
F♭
D♭
D♭ F♭ A♭♭ C
F♭ A♭♭ C D♭
A♭♭ C D♭ F♭
C D♭ F♭ A♭♭

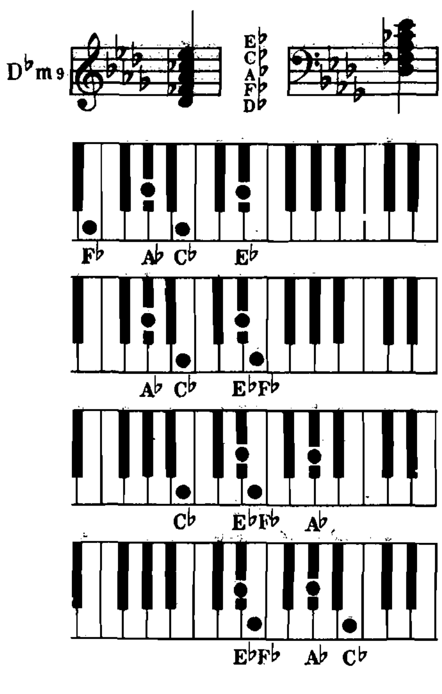

D♭M7, ♭3 ♮5
C
A♮
F♭
D♭
D♭ F♭ A♮ C
F♭ A♮ C D♭
A♮ C D♭ F♭
C D♭ F♭ A♮

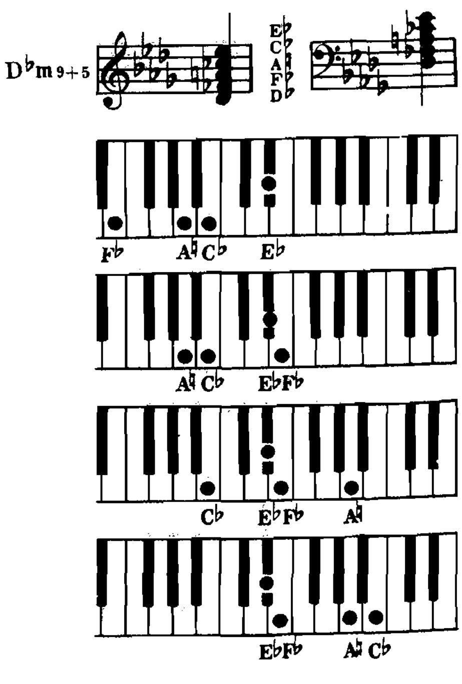

D♭Maj9
E♭
C
A♭
F
D♭
F A♭ C E♭
A♭ C E♭ F
C E♭ F A♭
E♭ F A♭ C


D♭9
E♭
C♭
A♭
F
D♭
F A♭ C♭ E♭
A♭ C♭ E♭ F
C♭ E♭ F A♭
E♭ F A♭ C♭

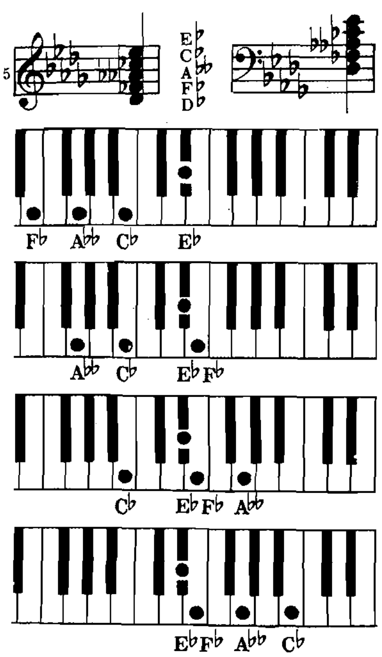

D♭9+5
E♭
C♭
A♮
F
D♭
F A♮ C♭ E♭
A♮ C♭ E♭ F
C♭ E♭ F A♮
E♭ F A♮ C♭


D♭9−5
E♭
C♭
A♭♭
F
D♭
F A♭♭ C♭ E♭
A♭♭ C♭ E♭ F
C♭ E♭ F A♭♭
E♭ F A♭♭ C♭

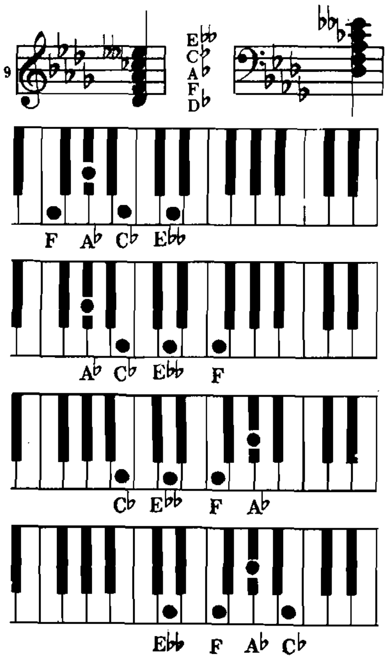

D♭m9
E♭
C♭
A♭
F♭
D♭
F♭ A♭ C♭ E♭
A♭ C♭ E♭ F♭
C♭ E♭ F♭ A♭
E♭ F♭ A♭ C♭


D♭m9+5
E♭
C♭
A♮
F♭
D♭
F♭ A♮ C♭ E♭
A♮ C♭ E♭ F♭
C♭ E♭ F♭ A♮
E♭ F♭ A♮ C♭

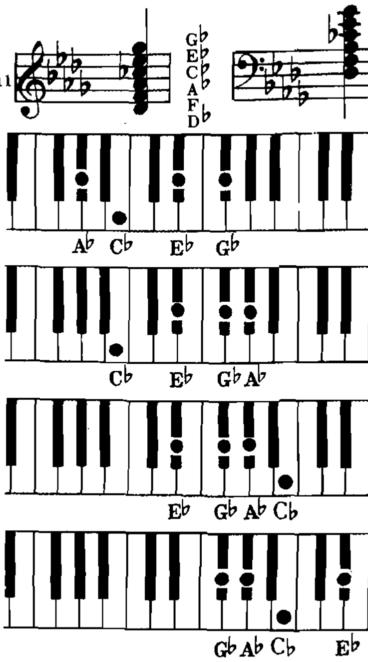
D♭m9−5



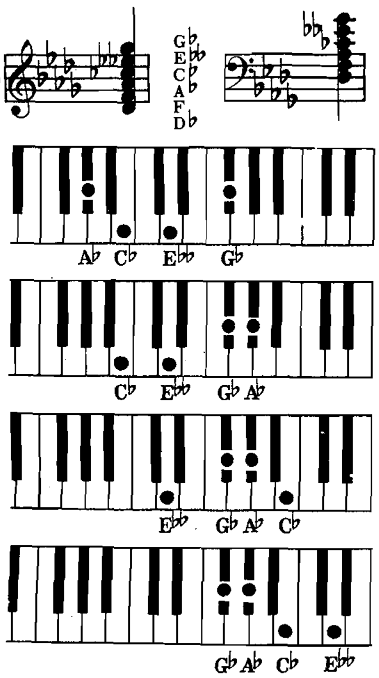
D♭7, ♭9



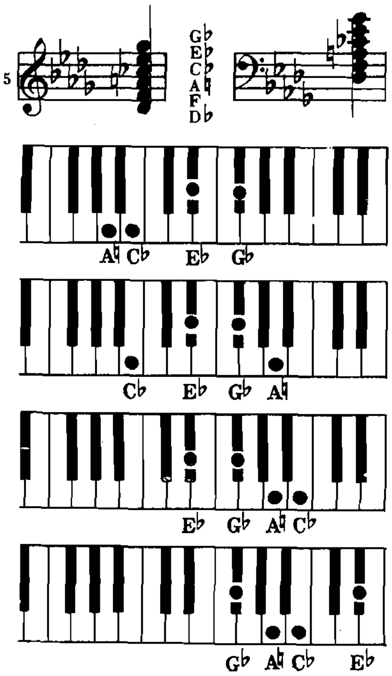
D♭11



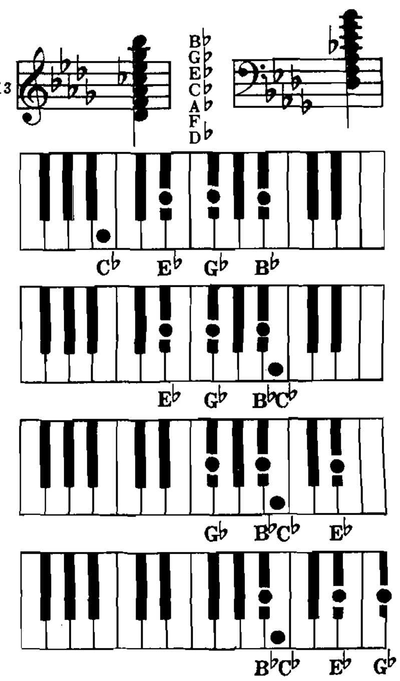
D♭11, ♭9



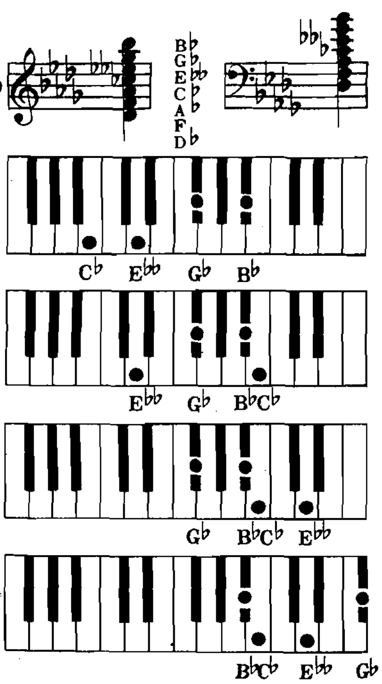
D♭11, ♯5



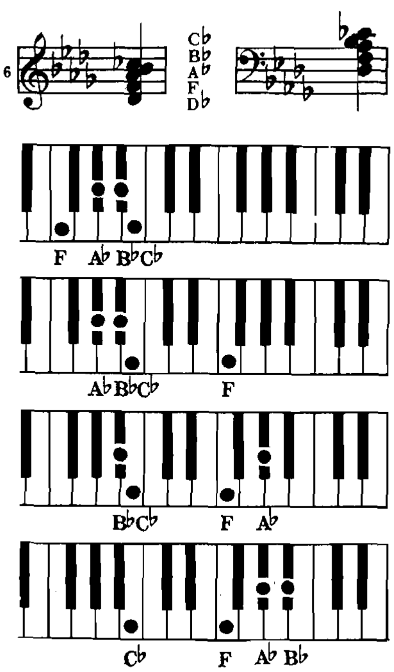
D♭13



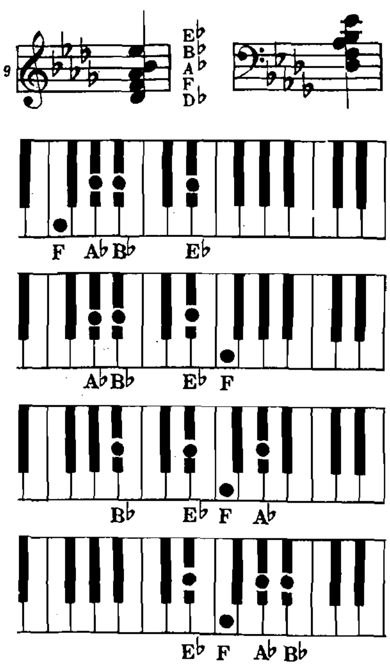
D♭13, ♭9



D♭7. 6

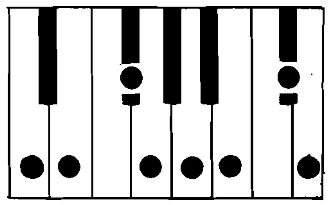


D♭6, 9



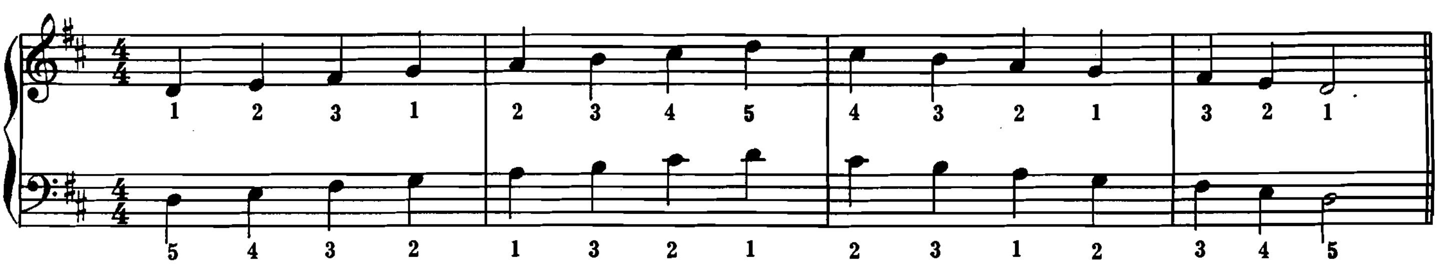
Key of D Major

D Major Scale in One Octave

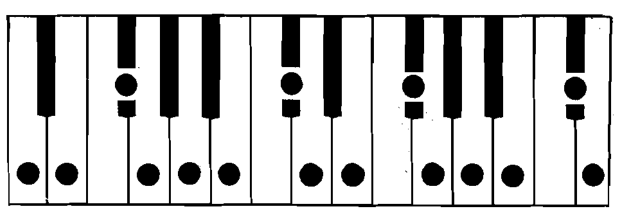


Scale Tones = D E F♯G A B C♯D

Scale Degrees = 1 2 3 4 5 6 7 8

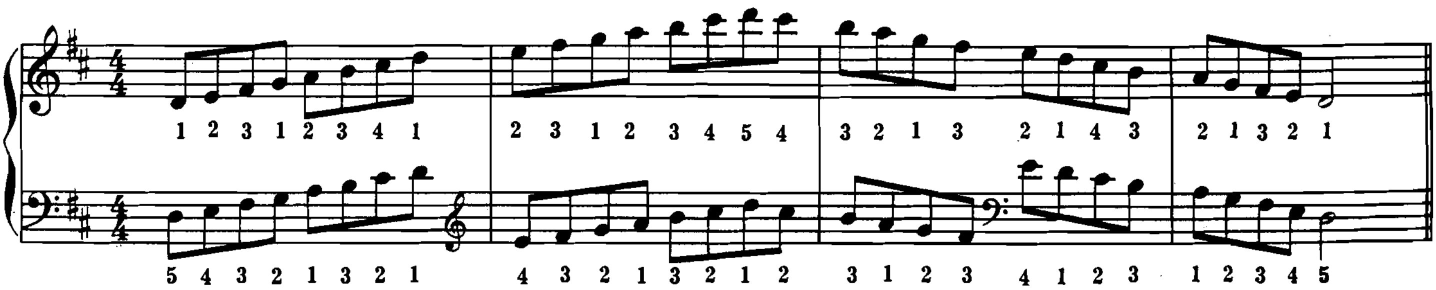


D Major Scale in Two Octaves

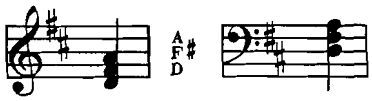


Scale Tones = D E F♯G A B C♯D E F♯G A B C♯D

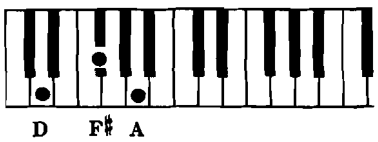
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



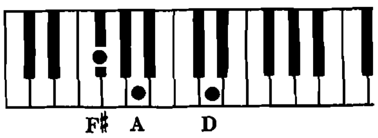
D



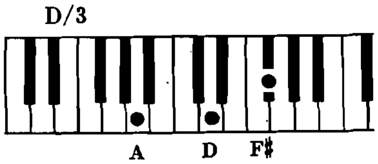
D/R



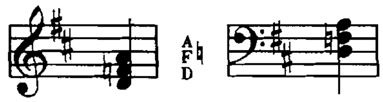
D/2



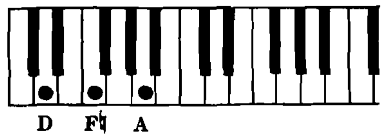
D/3



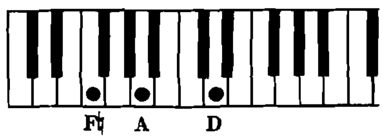
Dm



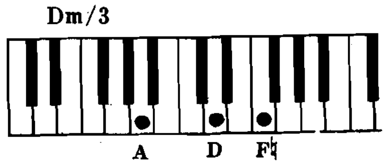
Dm/R



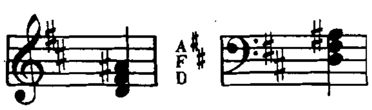
Dm/2



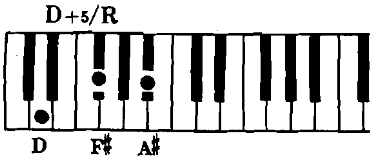
Dm/3



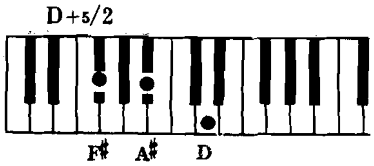
D+5



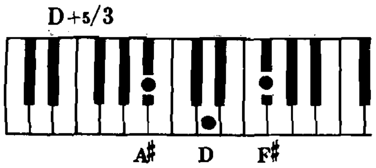
D+5/R



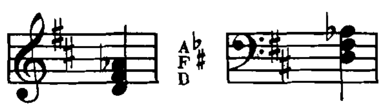
D+5/2



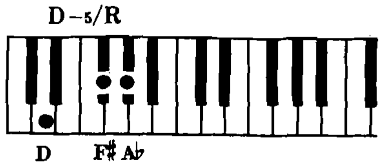
D+5/3



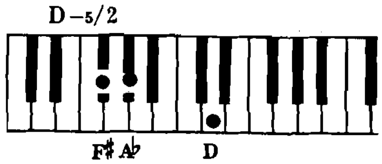
D−5



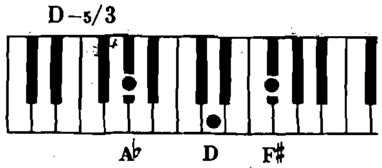
D−5/R



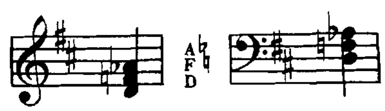
D−5/2



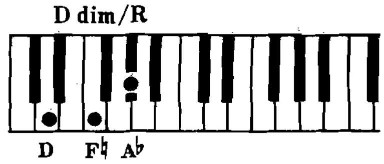
D−5/3



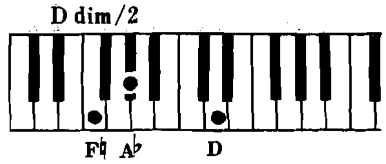
Ddim



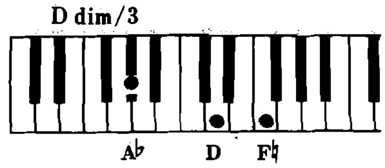
D dim/R



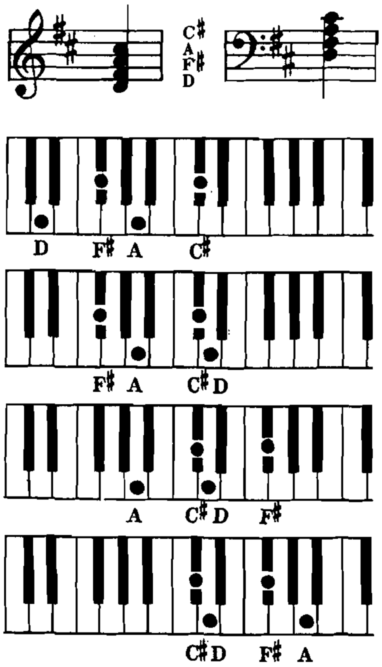
D dim/2



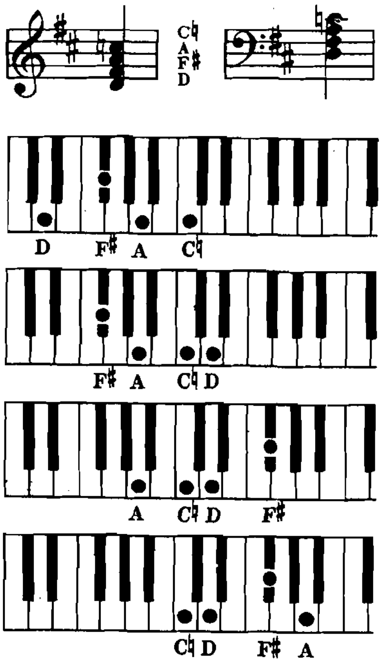
D dim/3



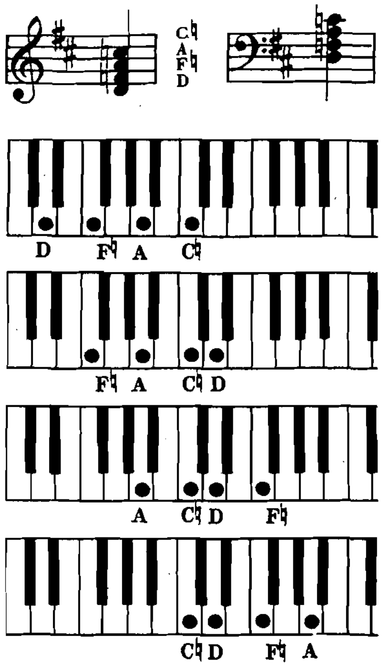
Dmaj7



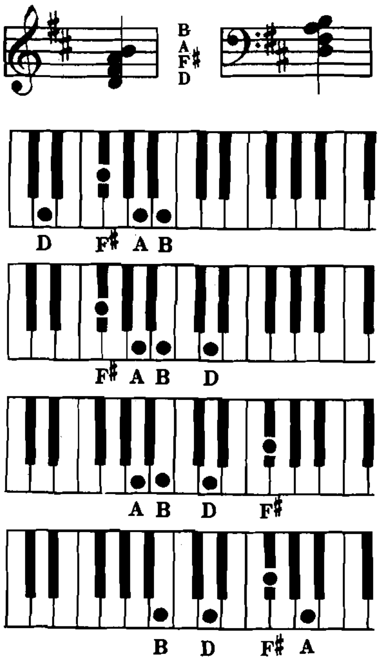
D7



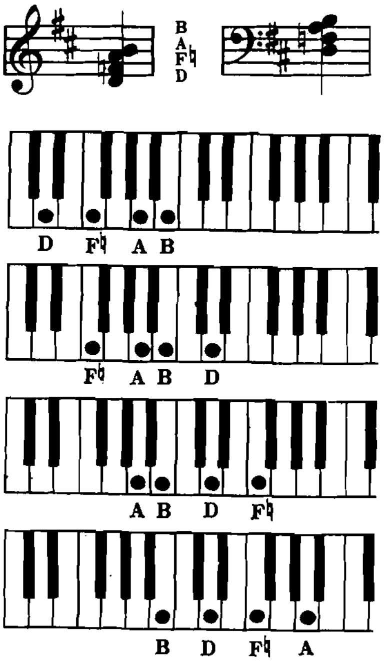
Dm7



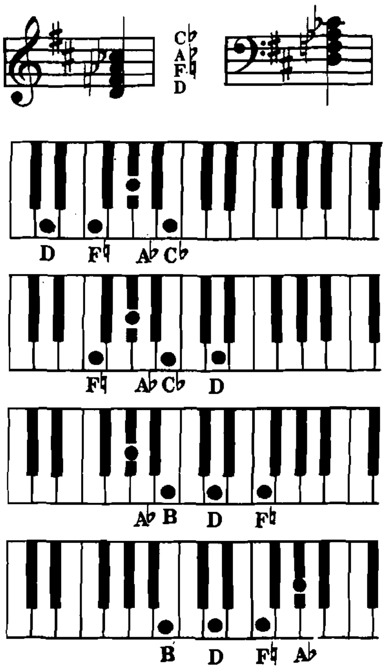
D6



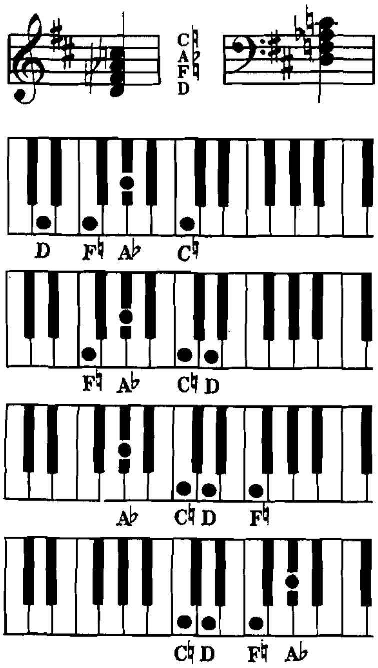
Dm6



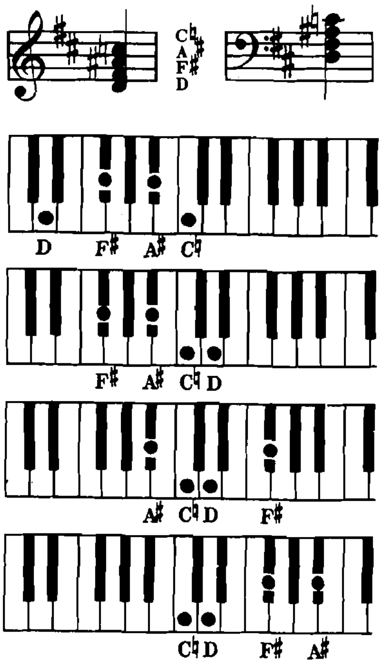
Ddim7



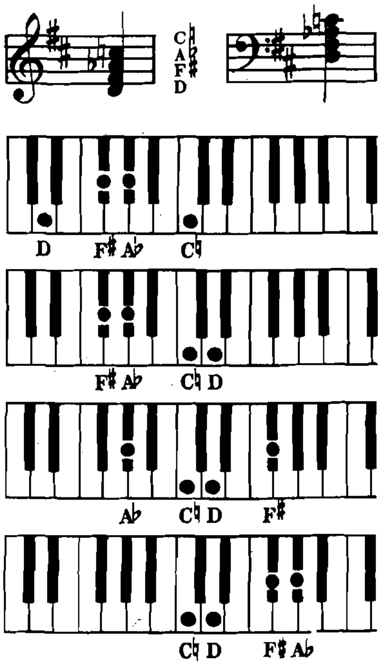
Dm7−5

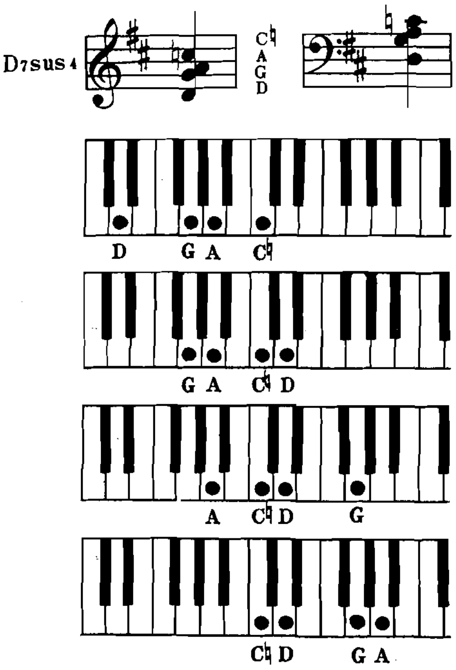


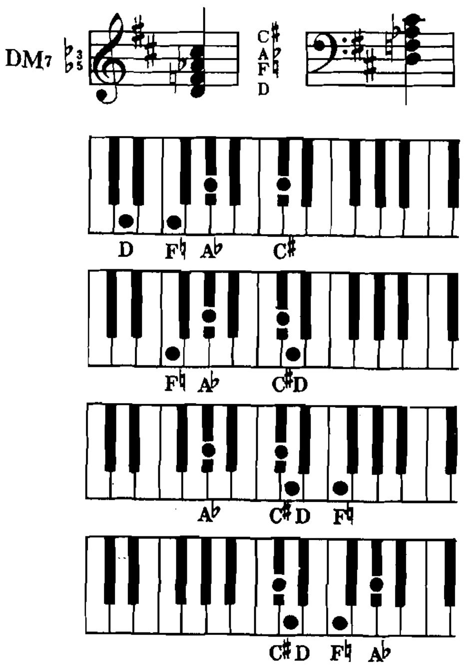
D7+5

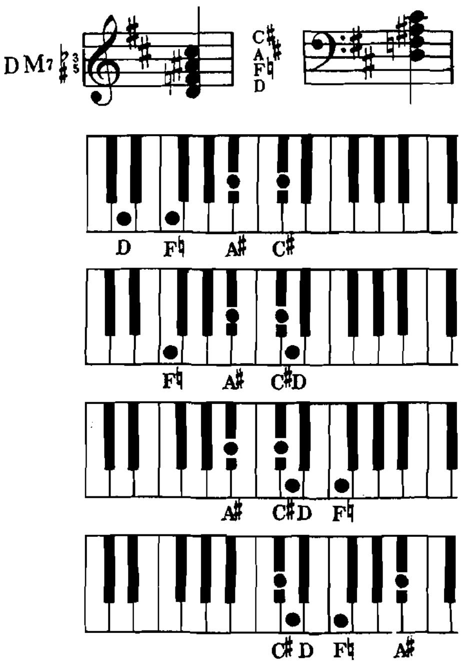


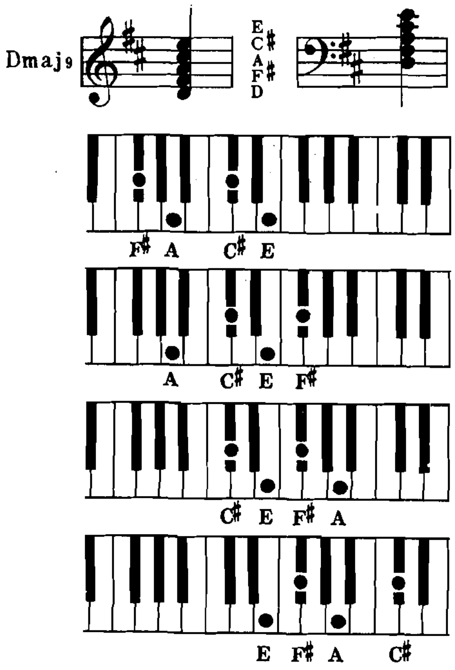
D7−5

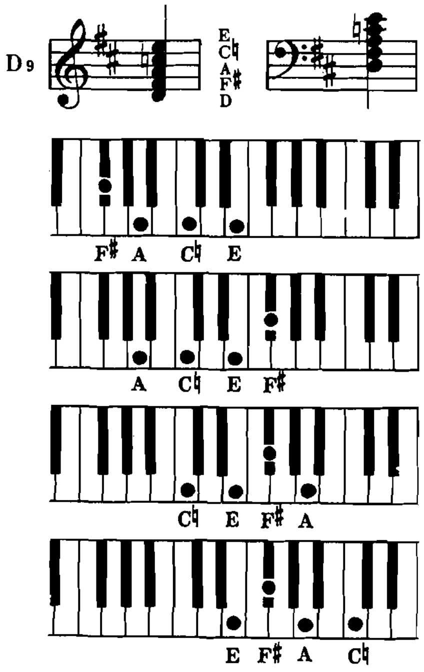


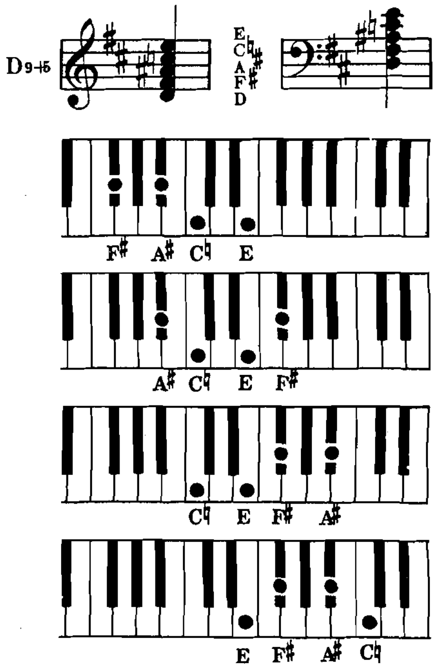

D7sus4
C♮
A
G
D
D G A C♮
G A C♮ D
A C♮ D G
C♮ D G A

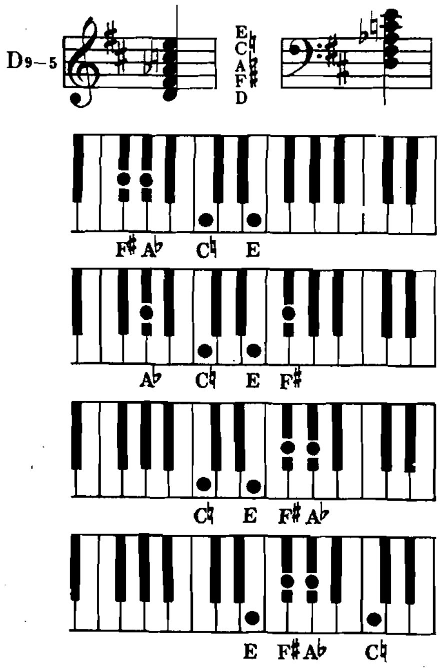

DM7 ♭3 ♭5
C♯
A♭
F♮
D
D F♮ A♭ C♯
F♮ A♭ C♯ D
A♭ C♯ D F♮
C♯ D F♮ A♭

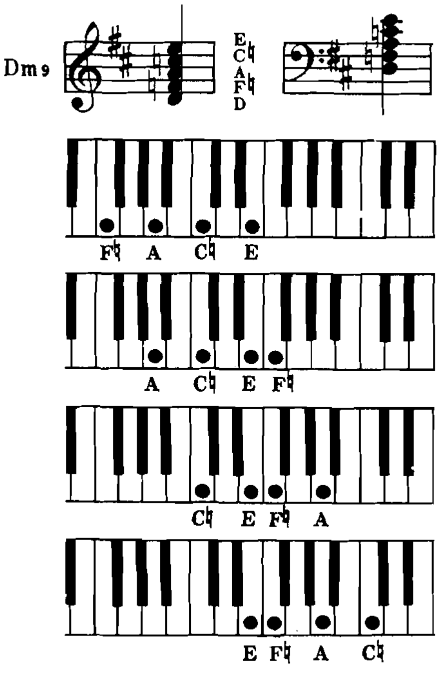

DM7 ♯3 ♯5
C♯
A♯
F♮
D
D F♮ A♯ C♯
F♮ A♯ C♯ D
A♯ C♯ D F♮
C♯ D F♮ A♯

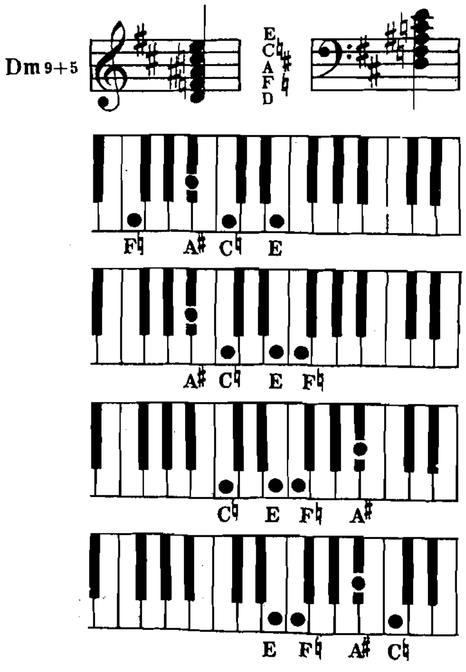

Dmaj9
E
C♯
A
F♯
D
F♯ A C♯ E
A C♯ E F♯
C♯ E F♯ A
E F♯ A C♯


D9
E
C♮
A
F♯
D
F♯ A C♮ E
A C♮ E F♯
C♮ E F♯ A
E F♯ A C♮

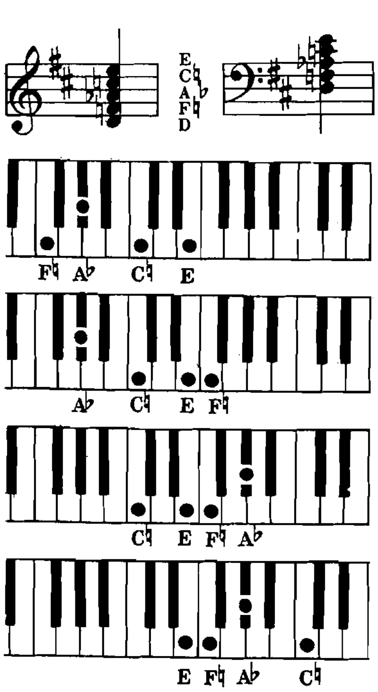

D9+5
E
C♮
A♯
F♯
D
F♯ A♯ C♮ E
A♯ C♮ E F♯
C♮ E F♯ A♯
E F♯ A♯ C♮


D9−5
E
C♮
A♭
F♯
D
F♯ A♭ C♮ E
A♭ C♮ E F♯
C♮ E F♯ A♭
E F♯ A♭ C♮

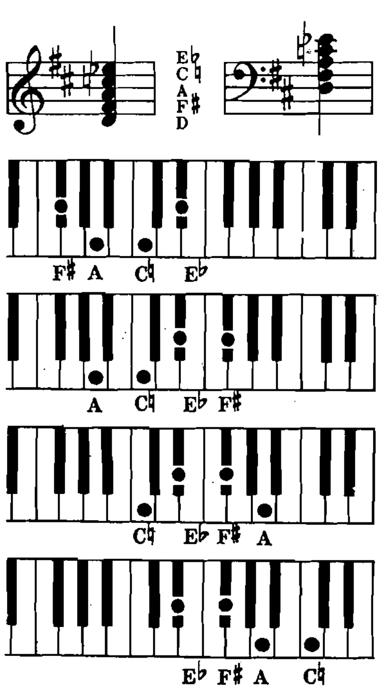

Dm9
E
C♮
A
F♮
D
F♮ A C♮ E
A C♮ E F♮
C♮ E F♮ A
E F♮ A C♮


Dm9+5
E
C♮
A♯
F♮
D
F♮ A♯ C♮ E
A♯ C♮ E F♮
C♮ E F♮ A♯
E F♮ A♯ C♮

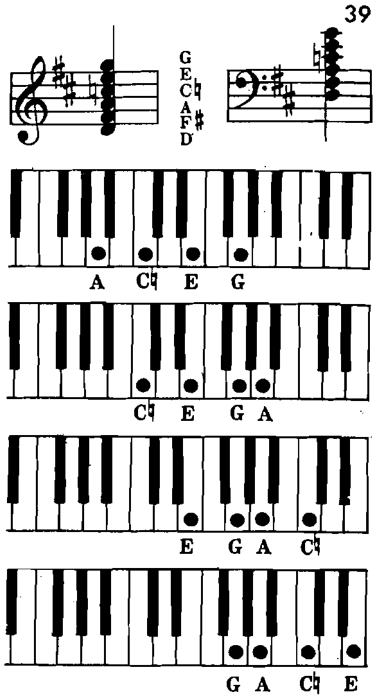
Dm9−5



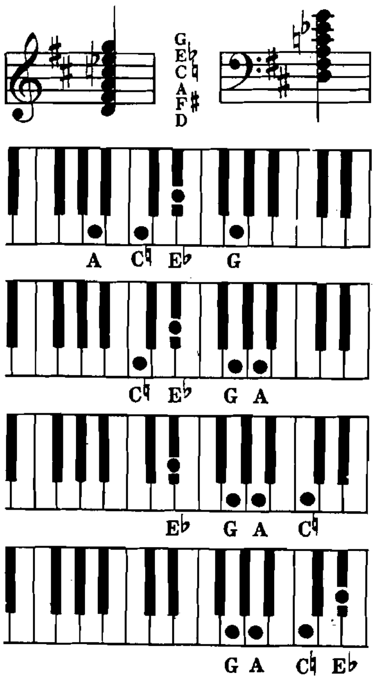
D7, ♭9



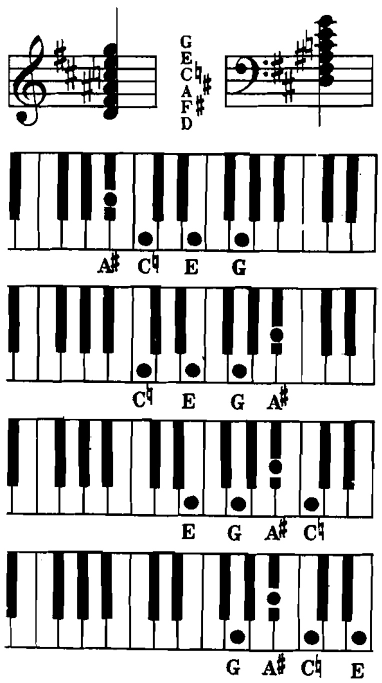
D11



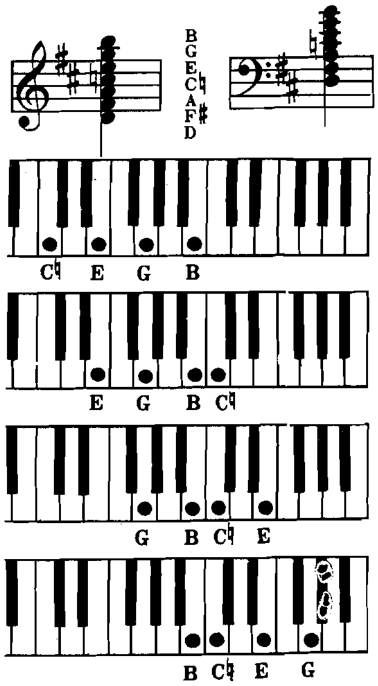
D11, ♭9



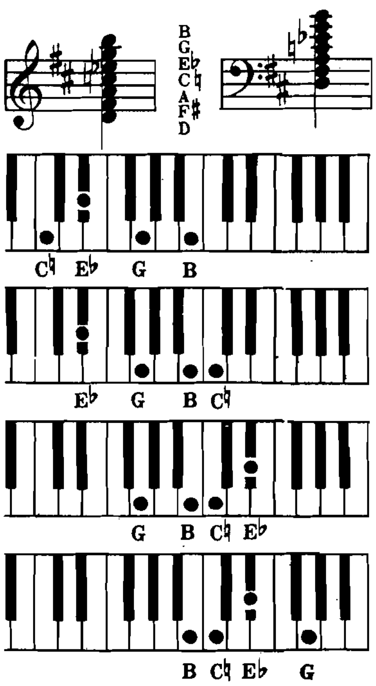
D11, ♯5



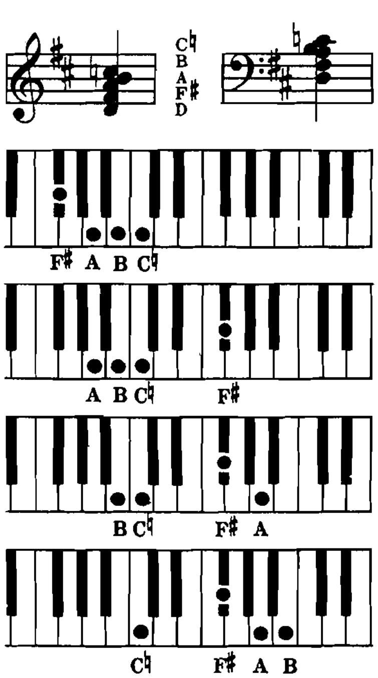
D13



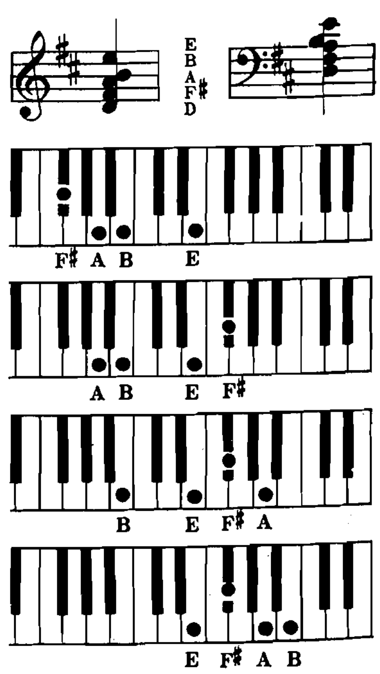
D13, ♭9



D7, 6

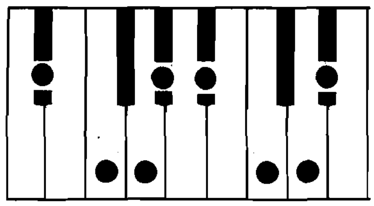


D6, 9

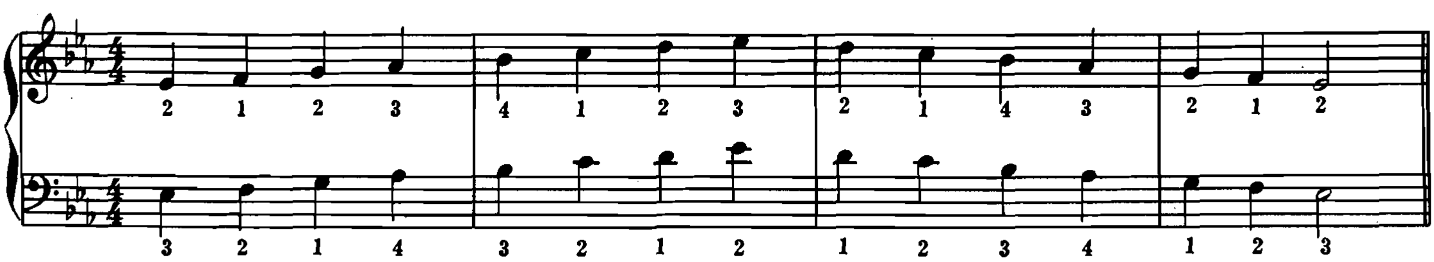


Key of E♭ Major

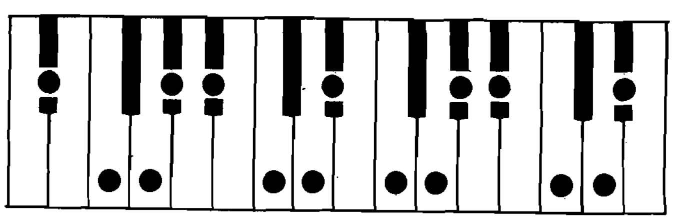
E♭ Major Scale in One Octave



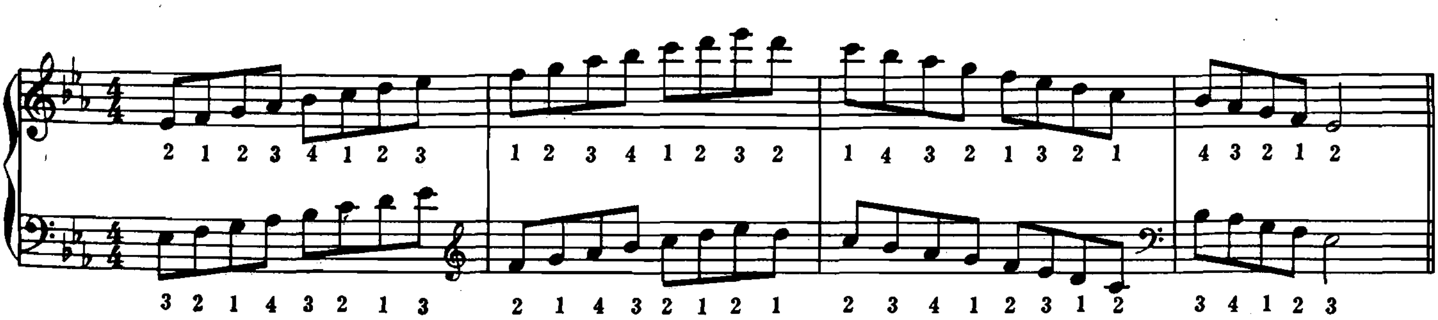
Scale Tones =	E♭	F	G	A♭	B♭	C	D	E♭
Scale Degrees =	1	2	3	4	5	6	7	8



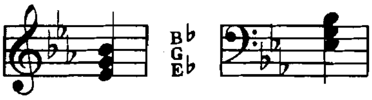
E♭ Major Scale in Two Octaves



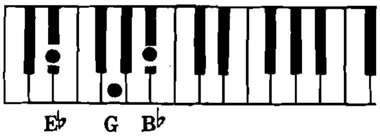
Scale Tones =	E♭	F	G	A♭	B♭	C	D	E♭	F	G	A♭	B♭	C	D	E♭
Scale Degrees =	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15



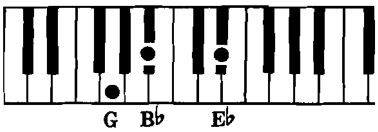
E♭



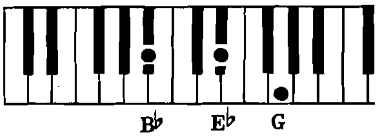
E♭/R



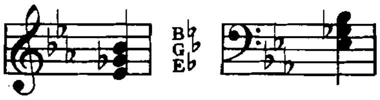
E♭/2



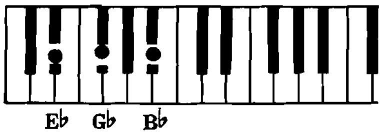
E♭/3



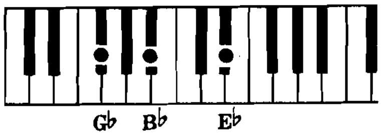
E♭m



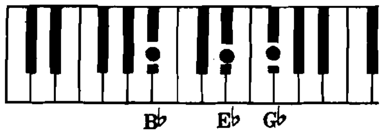
E♭m/R



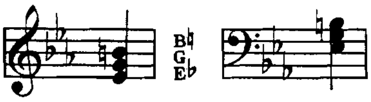
E♭m/2



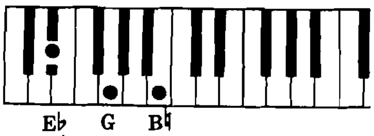
E♭m/3



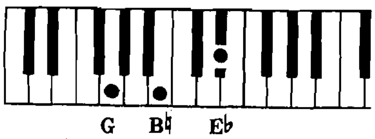
E♭+5



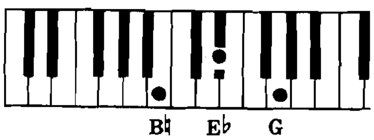
E♭+5/R



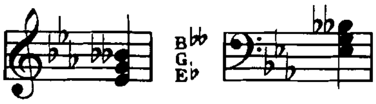
E♭+5/2



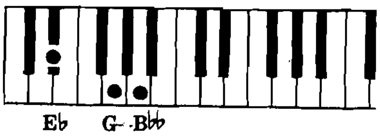
E♭+5/3



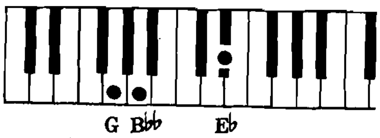
E♭−5



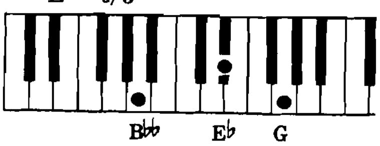
E♭−5/R



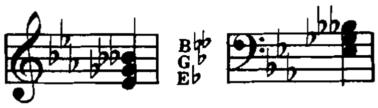
E♭−5/2



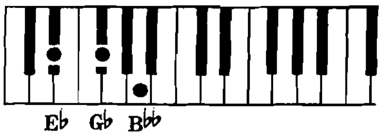
E♭−5/3



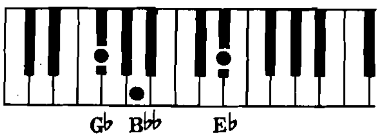
E♭dim



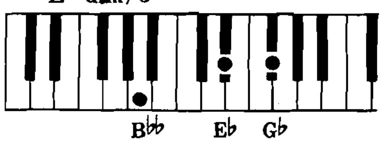
E♭dim/R



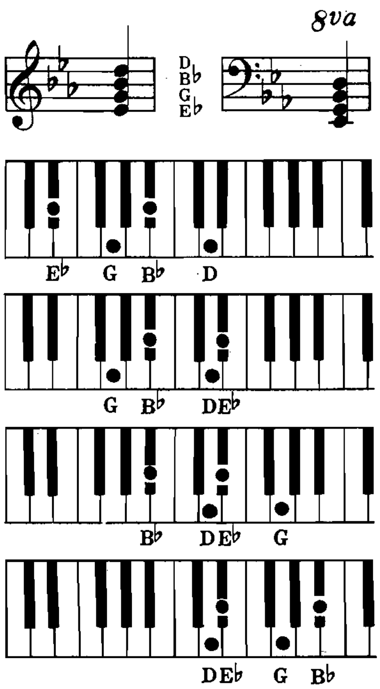
E♭dim/2



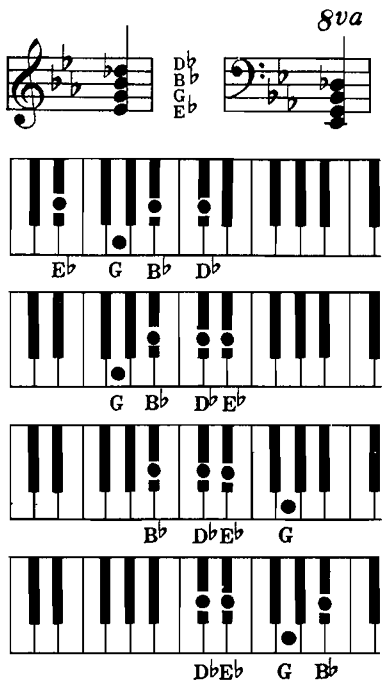
E♭dim/3



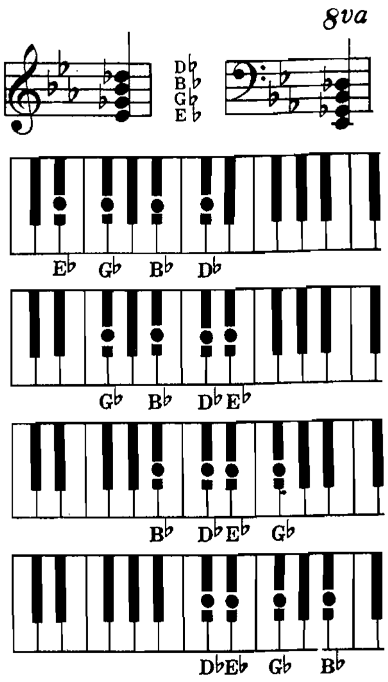
E♭maj7



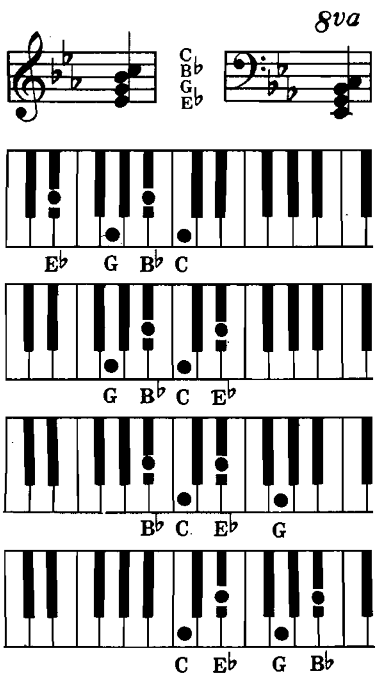
E♭7



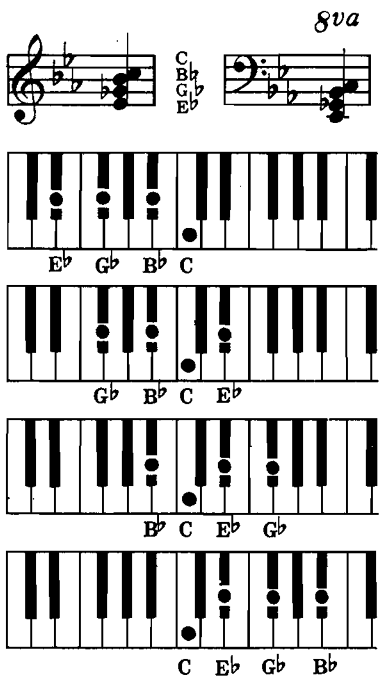
E♭m7



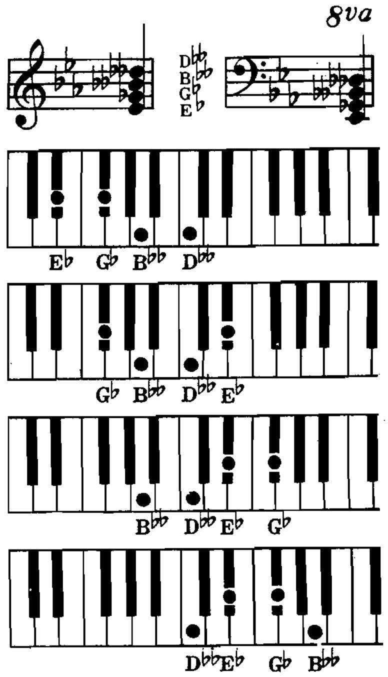
E♭6



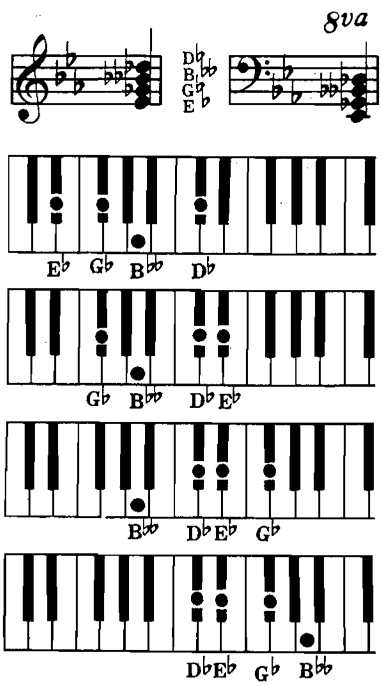
E♭m6



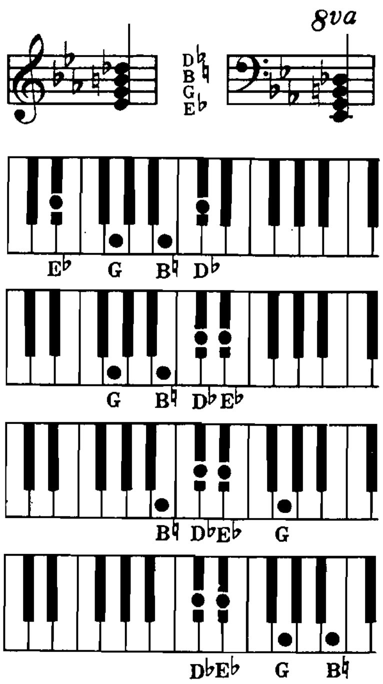
E♭dim7



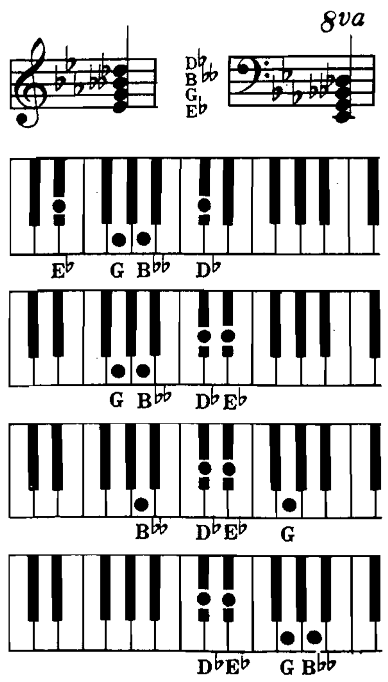
E♭m7–5



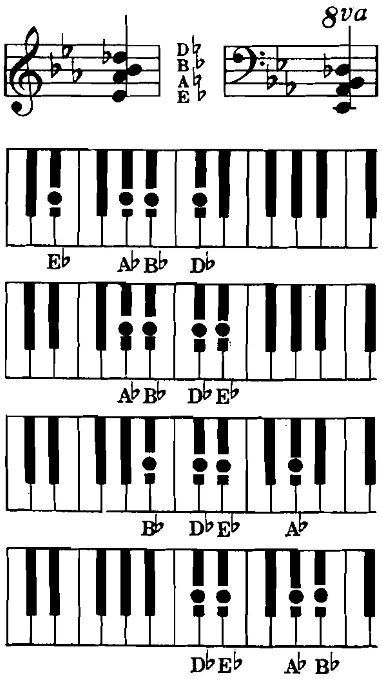
E♭7+5



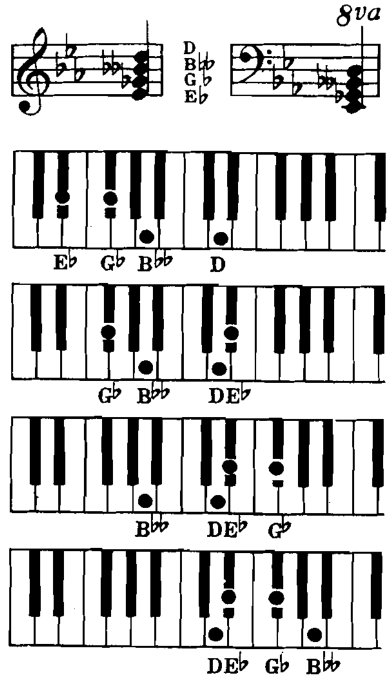
E♭7–5



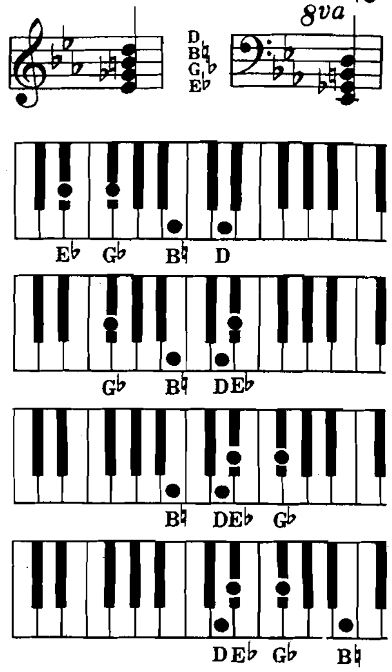
E♭7sus4



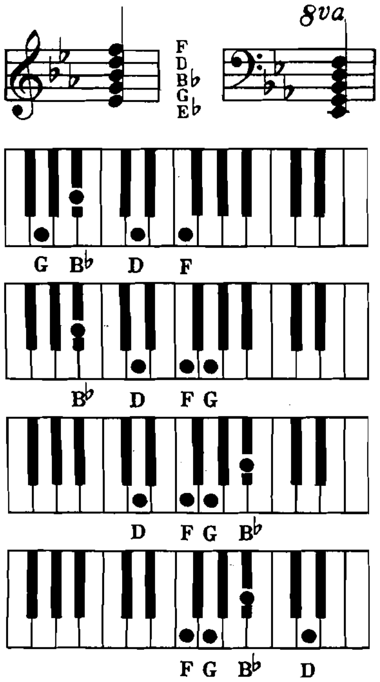
E♭ M7, ♭3 ♭5



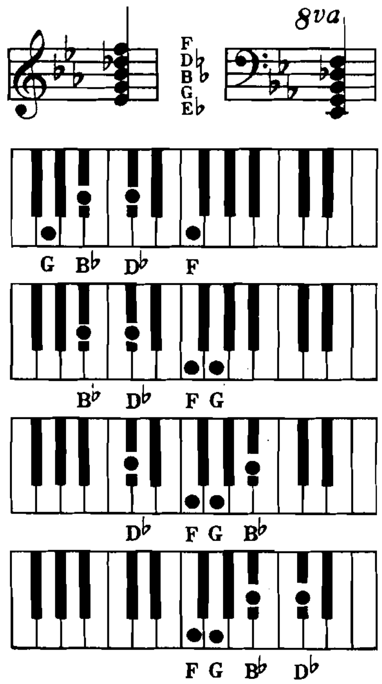
E♭ M7, ♭3 ♮5



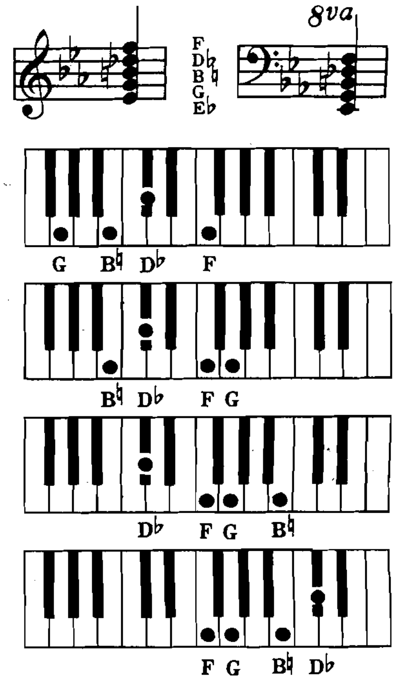
E♭maj9



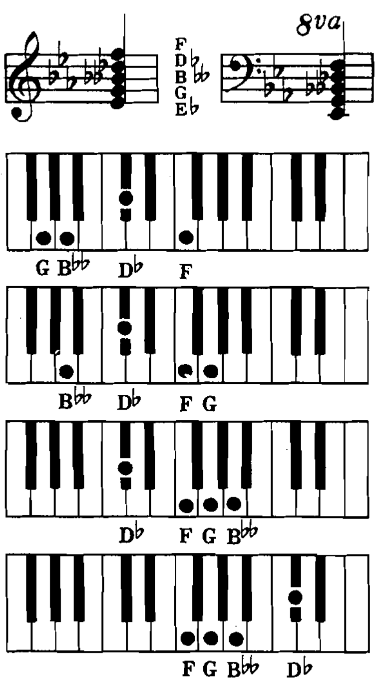
E♭ 9



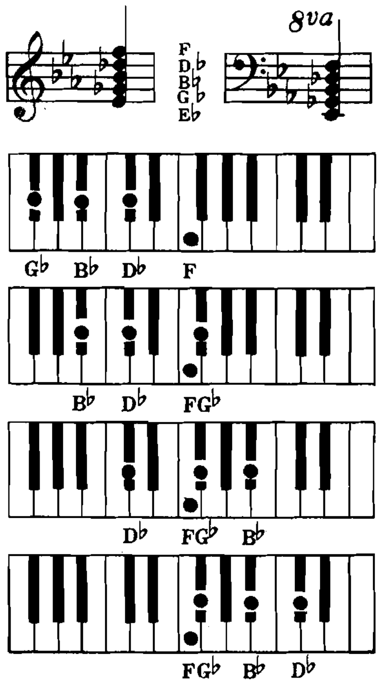
E♭ 9+5



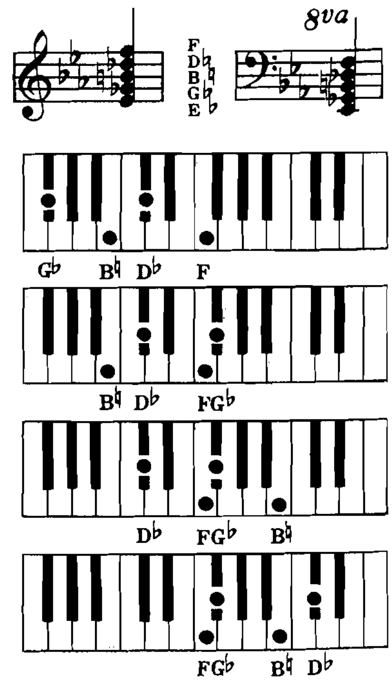
E♭ 9−5



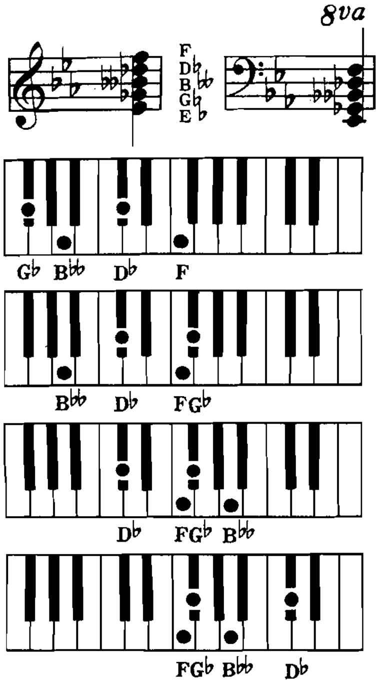
E♭ m9



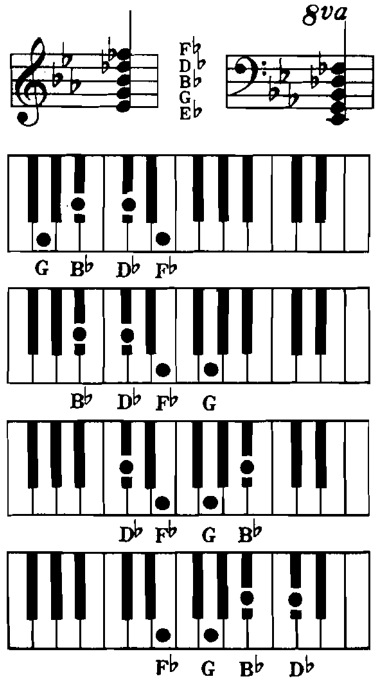
E♭ m9+5



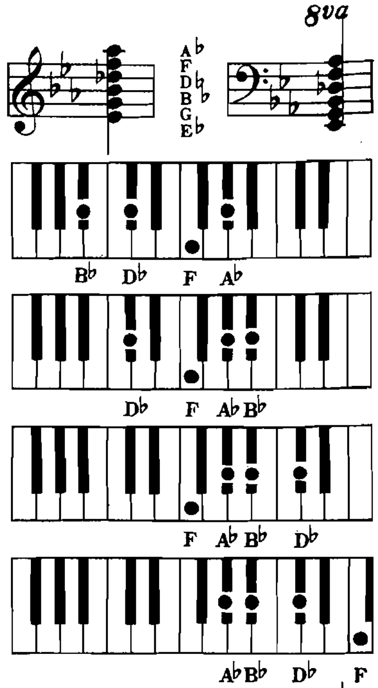
E♭ m9–5



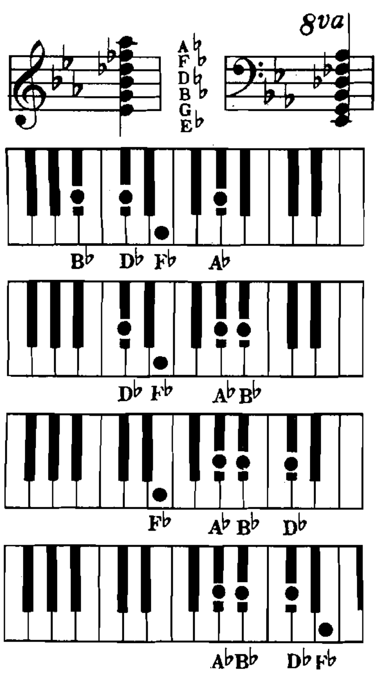
E♭ 7,♭9



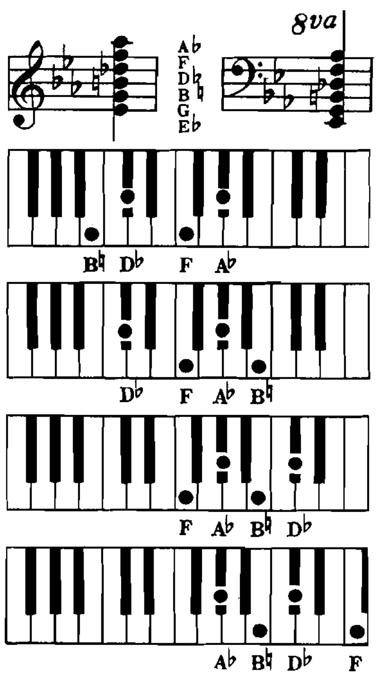
E♭ 11



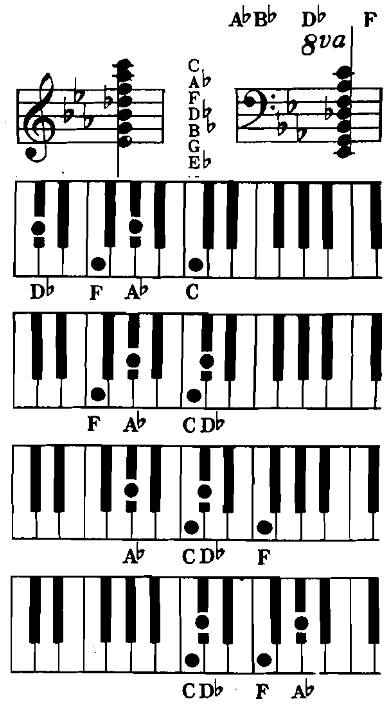
E♭ 11,♭9



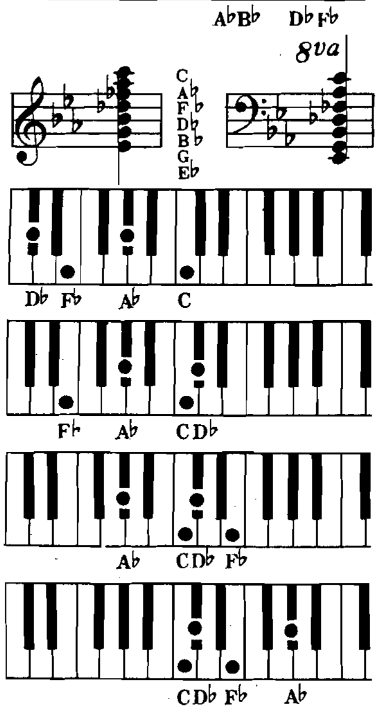
E♭ 11,♯5



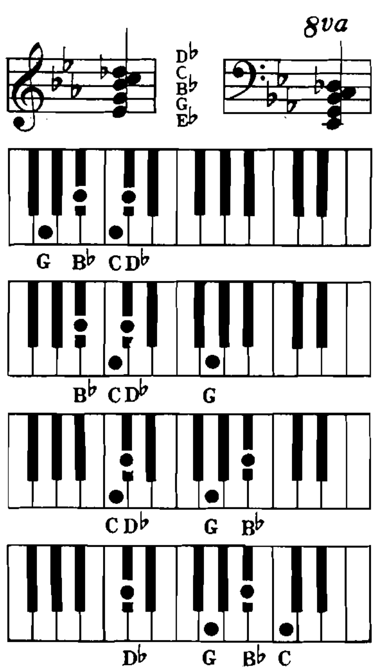
E♭ 13



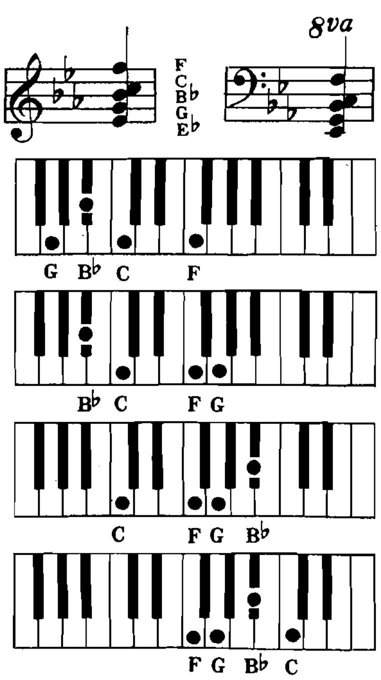
E♭ 13,♭9



E♭ 7, 6

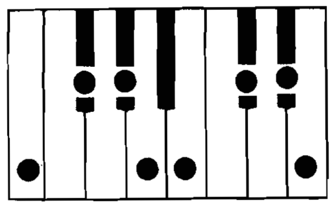


E♭ 6, 9



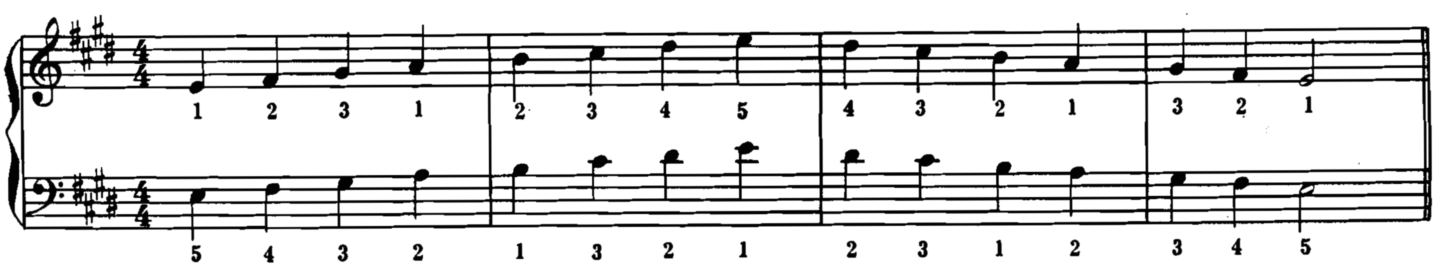
Key of E Major

E Major Scale in One Octave

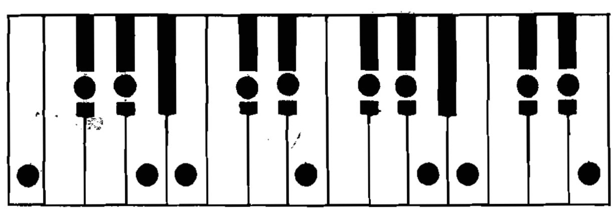


Scale Tones = E F♯ G♯ A B C♯ D♯ E

Scale Degrees = 1 2 3 4 5 6 7 8



E Major Scale in Two Octaves

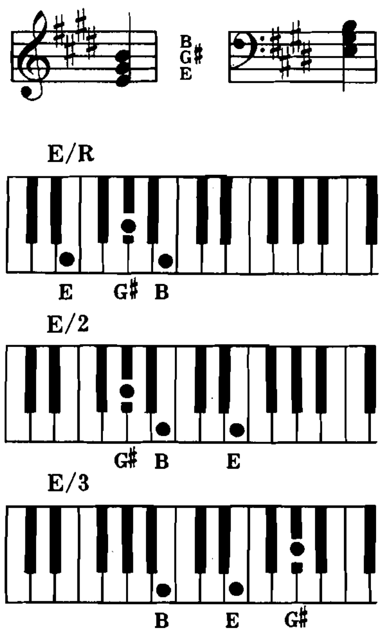


Scale Tones = E F♯ G♯ A B C♯ D♯ E F♯ G♯ A B C♯ D♯ E

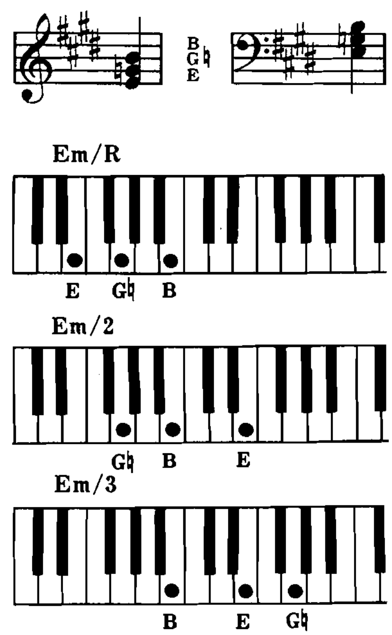
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



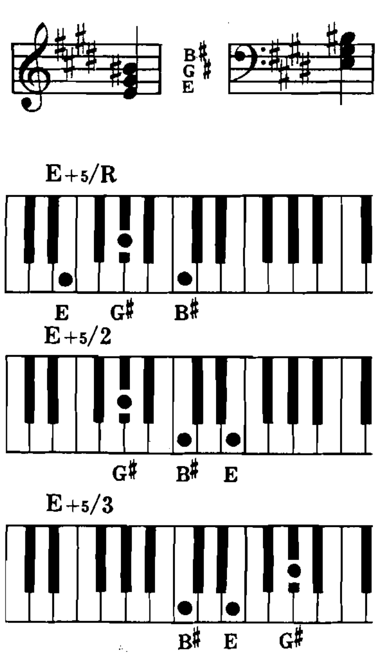
E



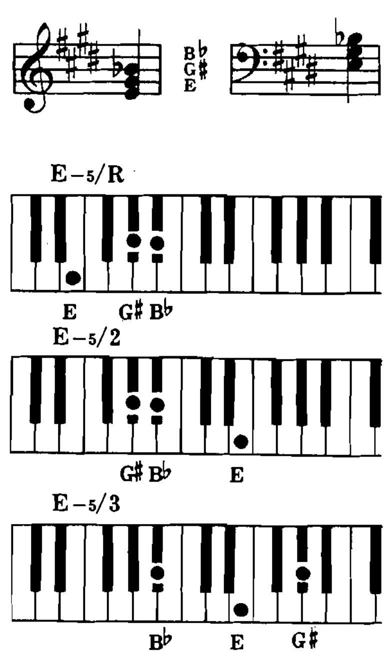
Em



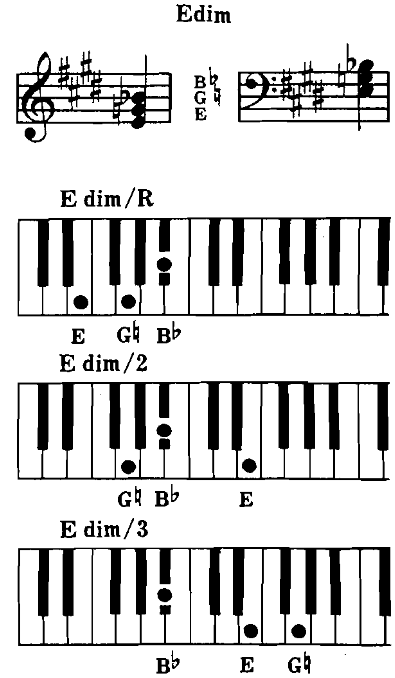
E+5

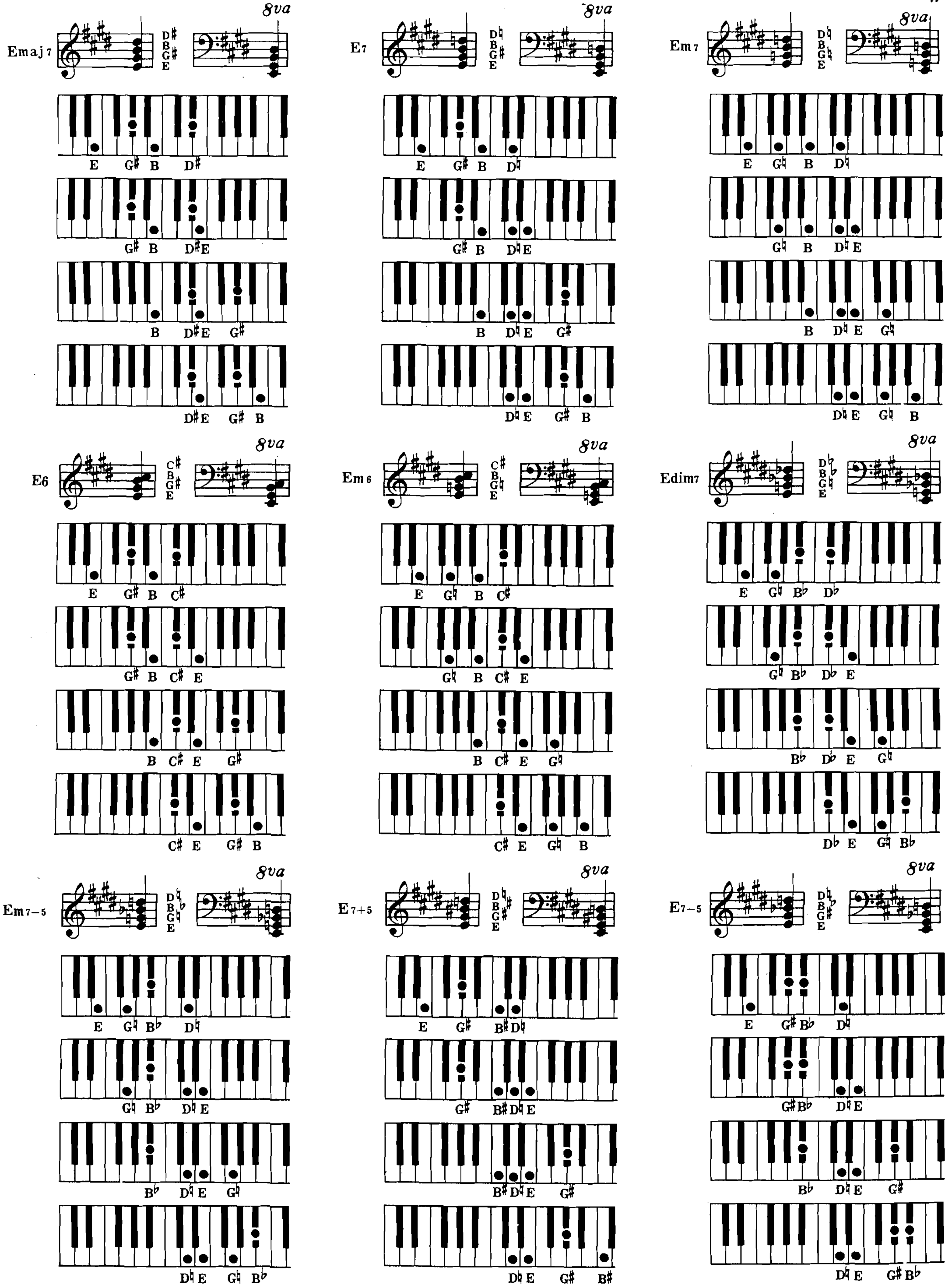


E−5

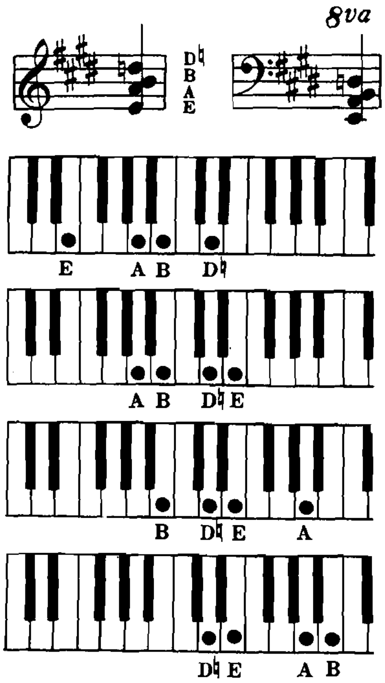


Edim

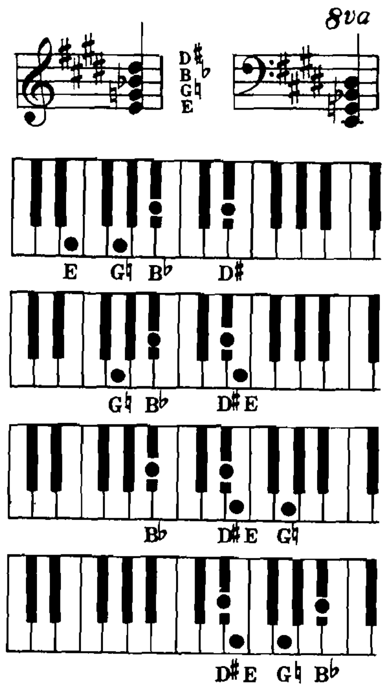



Emaj7
D♯ B G♯ E
8va
E G♯ B D♯
G♯ B D♯ E
B D♯ E G♯
D♯ E G♯ B
E7
D♮ B G♯ E
8va
E G♯ B D♮
G♯ B D♮ E
B D♮ E G♯
D♮ E G♯ B
Em7
D♮ B G♮ E
8va
E G♮ B D♮
G♮ B D♮ E
B D♮ E G♮
D♮ E G♮ B
E6
C♯ B G♯ E
8va
E G♯ B C♯
G♯ B C♯ E
B C♯ E G♯
C♯ E G♯ B
Em6
C♯ B G♮ E
8va
E G♮ B C♯
G♮ B C♯ E
B C♯ E G♮
C♯ E G♮ B
Edim7
D♭ B♭ G♮ E
8va
E G♮ B♭ D♭
G♮ B♭ D♭ E
B♭ D♭ E G♮
D♭ E G♮ B♭
Em7−5
D♮ B♭ G♮ E
8va
E G♮ B♭ D♮
G♮ B♭ D♮ E
B♭ D♮ E G♮
D♮ E G♮ B♭
E7+5
D♮ B♯ G♯ E
8va
E G♯ B♯ D♮
G♯ B♯ D♮ E
B♯ D♮ E G♯
D♮ E G♯ B♯
E7−5
D♮ B♭ G♯ E
8va
E G♯ B♭ D♮
G♯ B♭ D♮ E
B♭ D♮ E G♯
D♮ E G♯ B♭

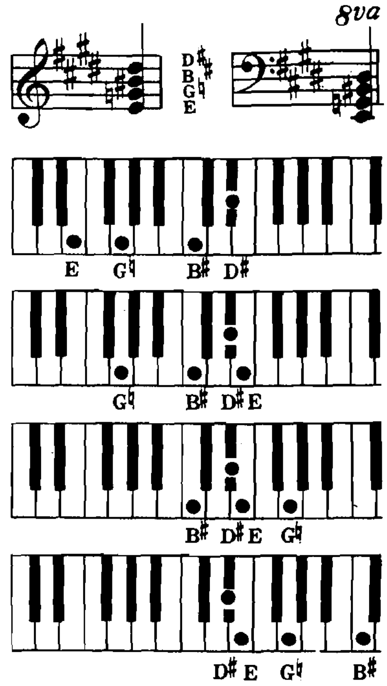
E7sus4



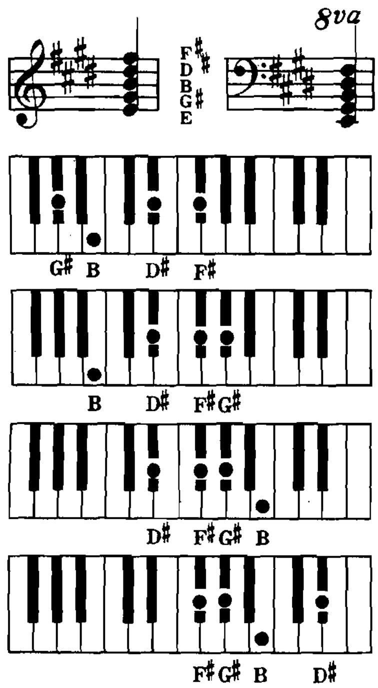
EM7♭5



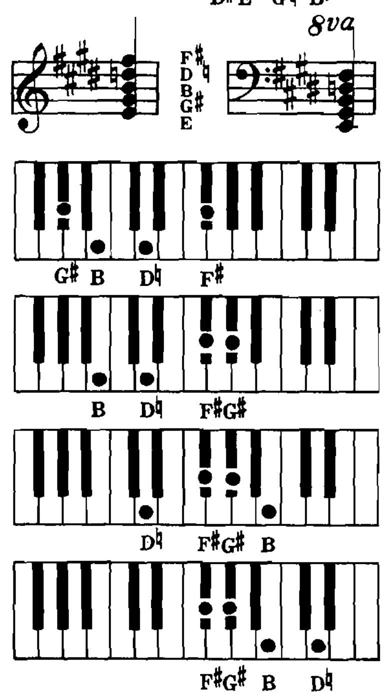
EM7♯5



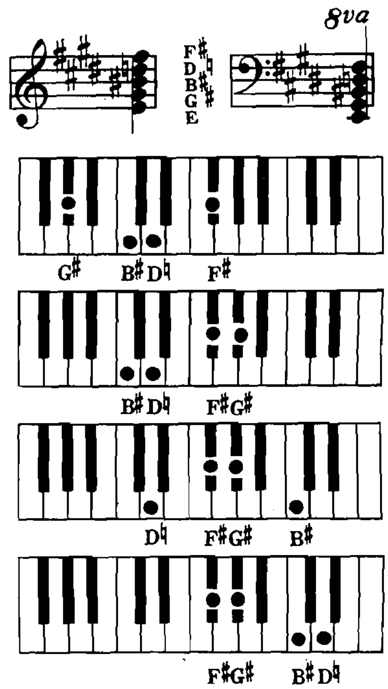
Emaj9



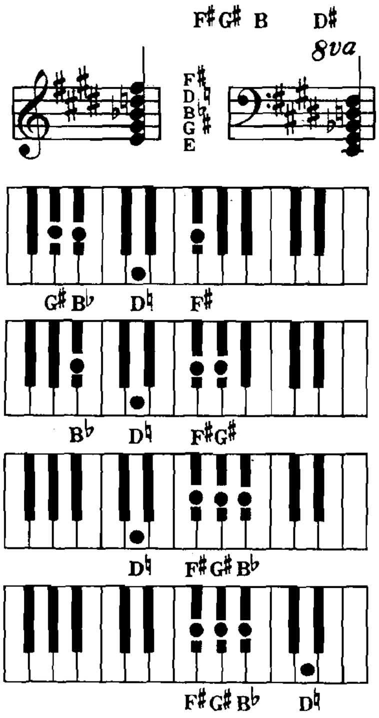
E9



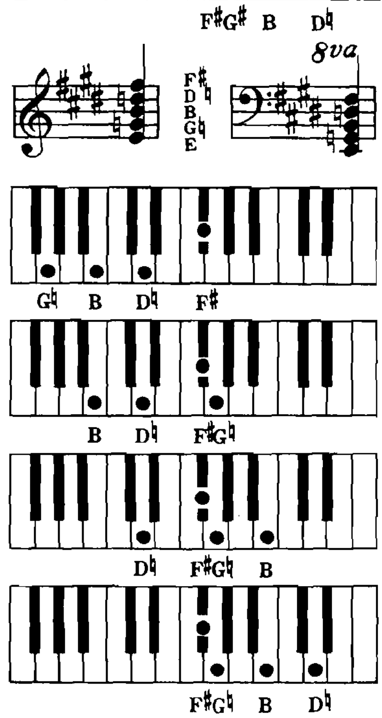
E9+5



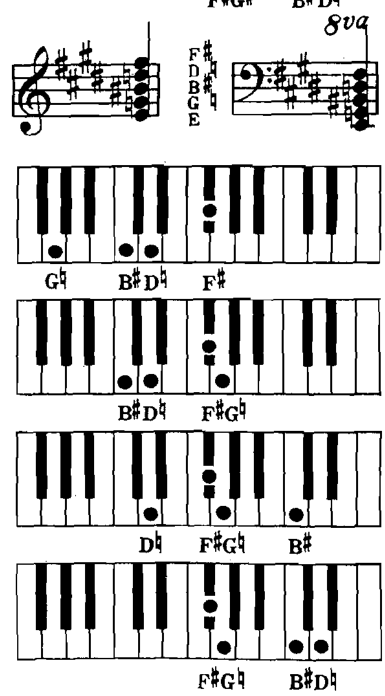
E9−5

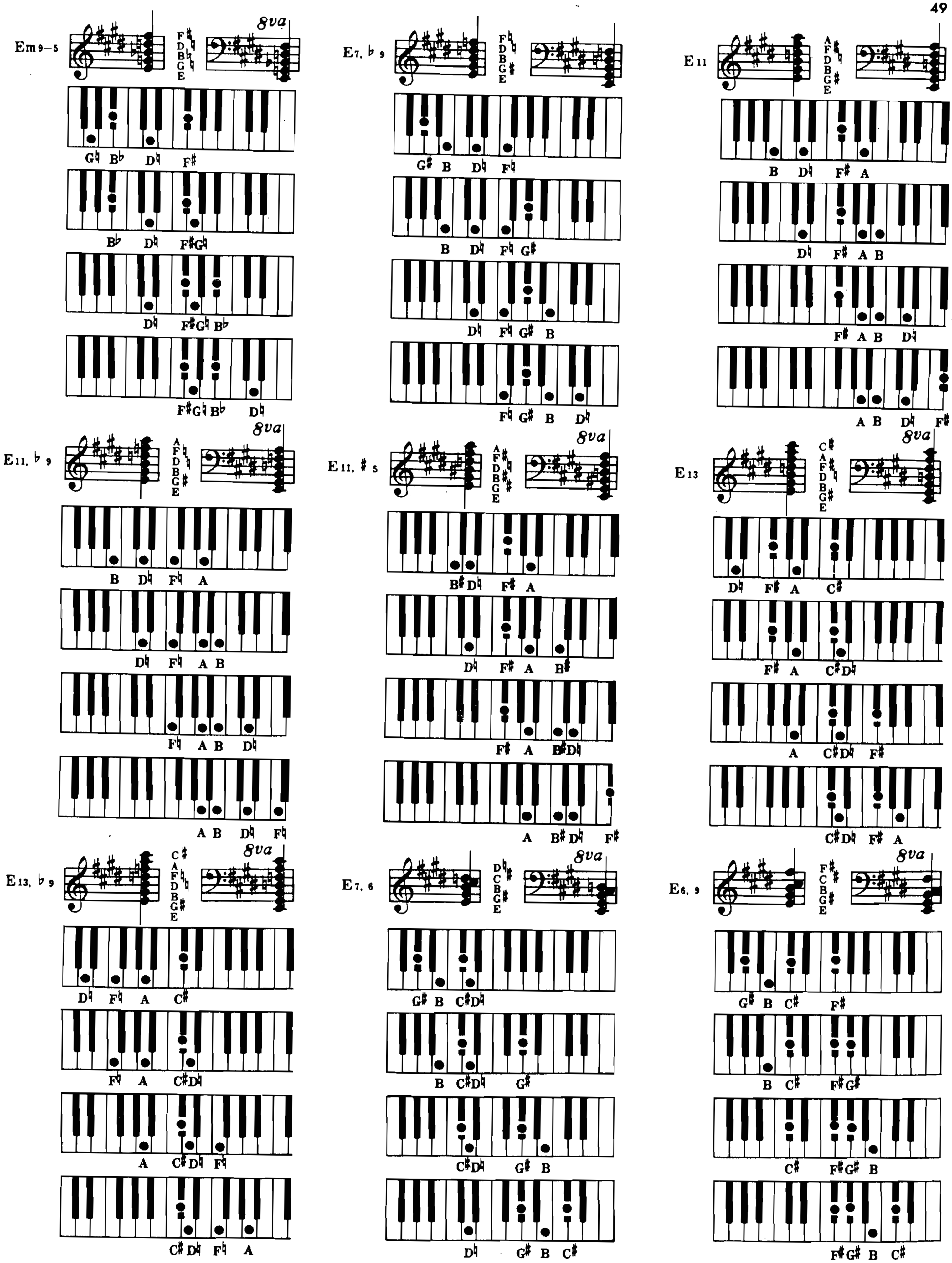


Em9



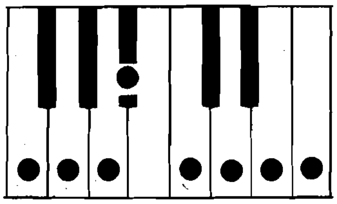
Em9+5




Em9−5
F♮ D♮ B♭ G♮ E
8va
G♮ B♭ D♮ F♯
B♭ D♮ F♯G♮
D♮ F♯G♮ B♭
F♯G♮ B♭ D♮
E7, ♭9
F♮ D♮ B G♯ E
G♯ B D♮ F♮
B D♮ F♮ G♯
D♮ F♮ G♯ B
F♮ G♯ B D♮
E11
A F♯ D♮ B G♯ E
B D♮ F♯ A
D♮ F♯ A B
F♯ A B D♮
A B D♮ F♯
E11, ♭9
A F♮ D♮ B G♯ E
8va
B D♮ F♮ A
D♮ F♮ A B
F♮ A B D♮
A B D♮ F♮
E11, ♯5
A F♯ D♮ B♯ G♯ E
8va
B♯ D♮ F♯ A
D♮ F♯ A B♯
F♯ A B♯ D♮
A B♯ D♮ F♯
E13
C♯ A F♯ D♮ B G♯ E
8va
D♮ F♯ A C♯
F♯ A C♯ D♮
A C♯ D♮ F♯
C♯ D♮ F♯ A
E13, ♭9
C♯ A F♮ D♮ B G♯ E
8va
D♮ F♮ A C♯
F♮ A C♯ D♮
A C♯ D♮ F♮
C♯ D♮ F♮ A
E7, 6
D♮ C♯ B G♯ E
8va
G♯ B C♯ D♮
B C♯ D♮ G♯
C♯ D♮ G♯ B
D♮ G♯ B C♯
E6, 9
F♯ C♯ B G♯ E
8va
G♯ B C♯ F♯
B C♯ F♯ G♯
C♯ F♯ G♯ B
F♯ G♯ B C♯

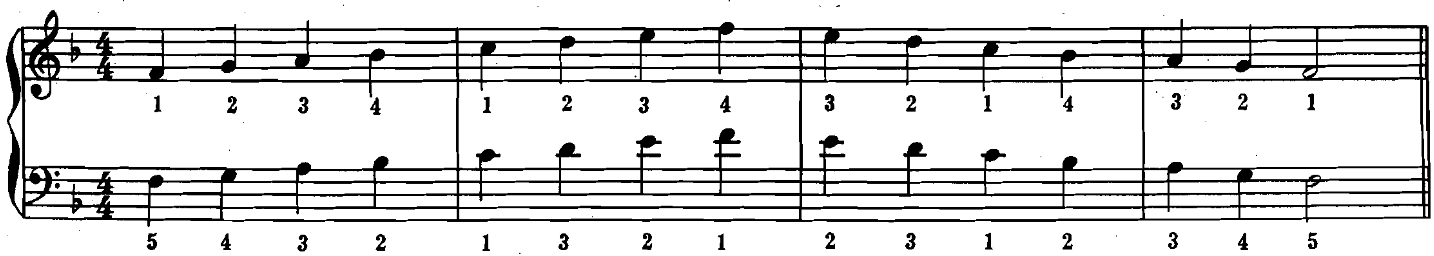
Key of F Major

F Major Scale in One Octave

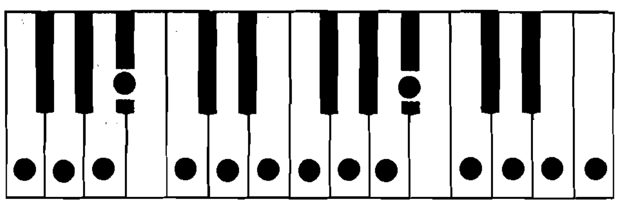


Scale Tones = F G A B♭ C D E F

Scale Degrees = 1 2 3 4 5 6 7 8

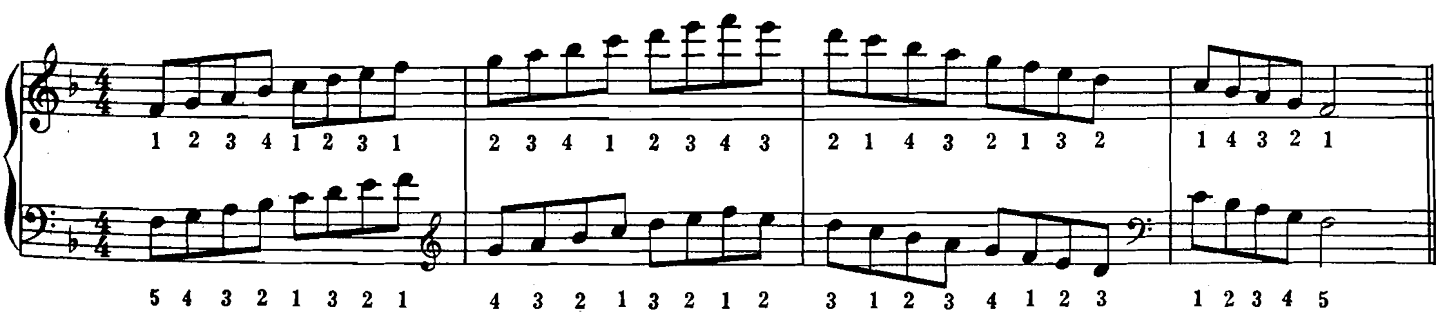


F Major Scale in Two Octaves

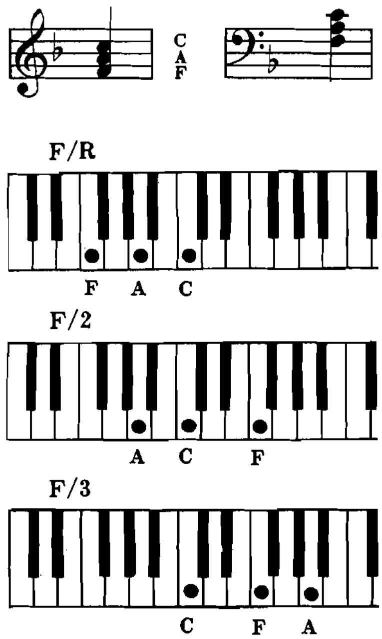


Scale Tones = F G A B♭ C D E F G A B♭ C D E F

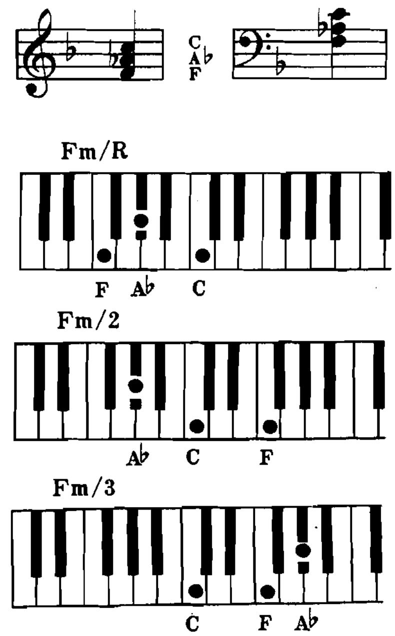
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



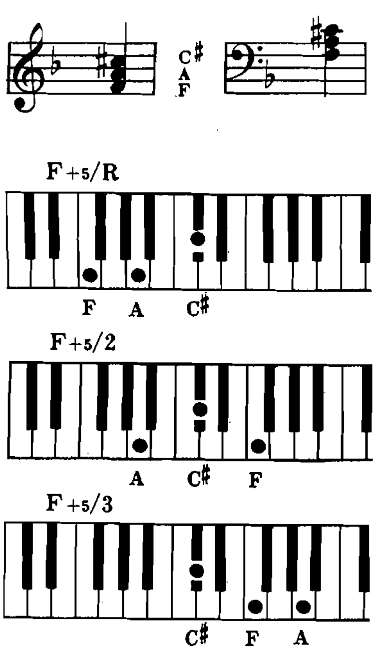
F



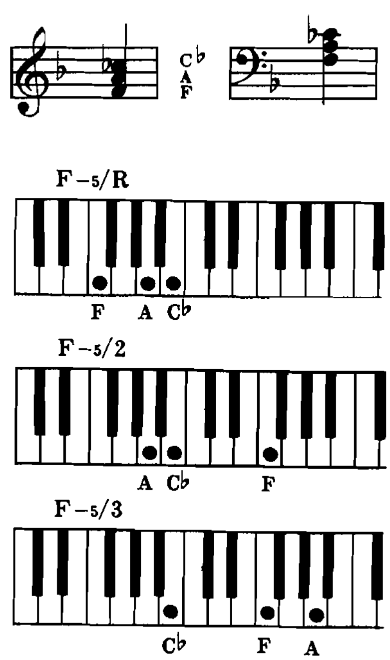
Fm



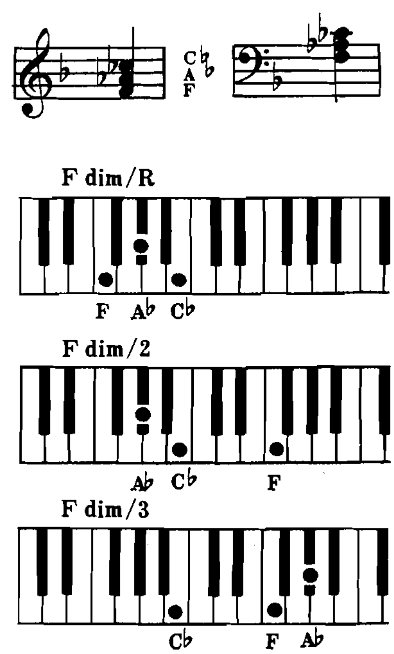
F+5

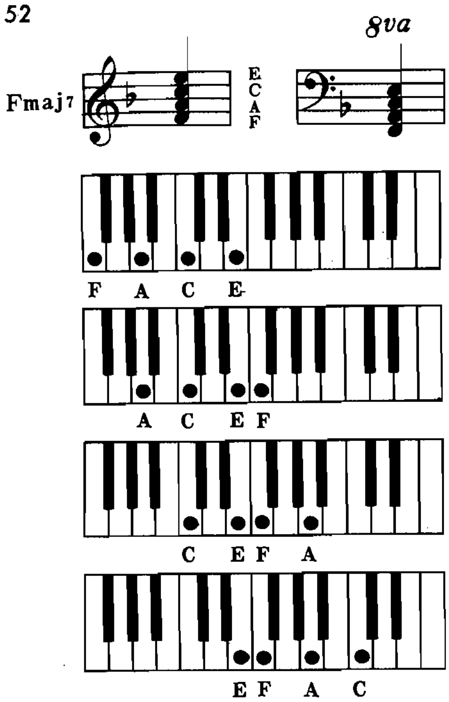


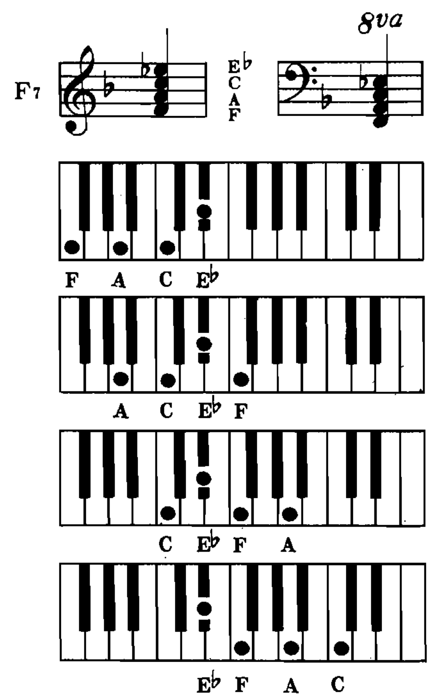
F–5

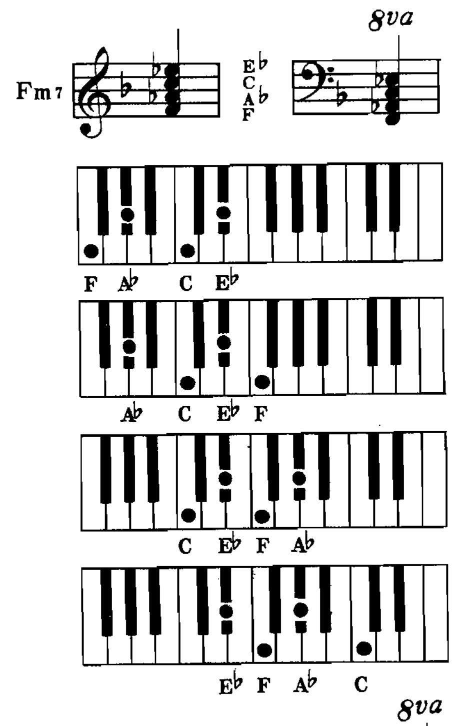


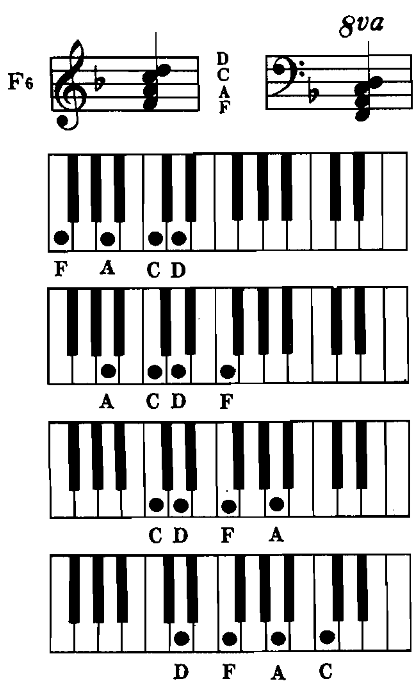
Fdim

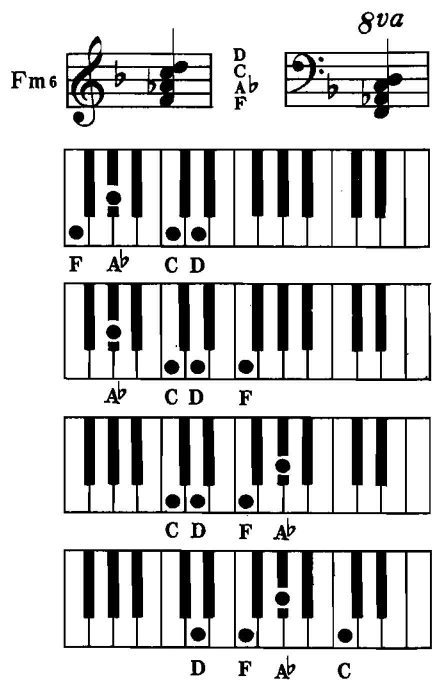


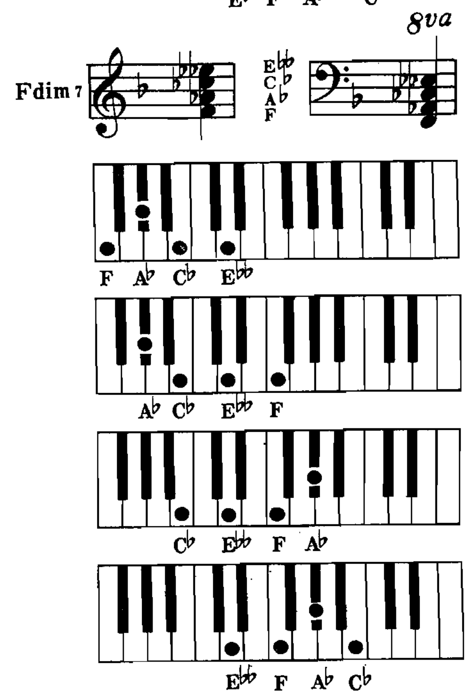

Fmaj7
8va
E C A F
F A C E
A C E F
C E F A
E F A C

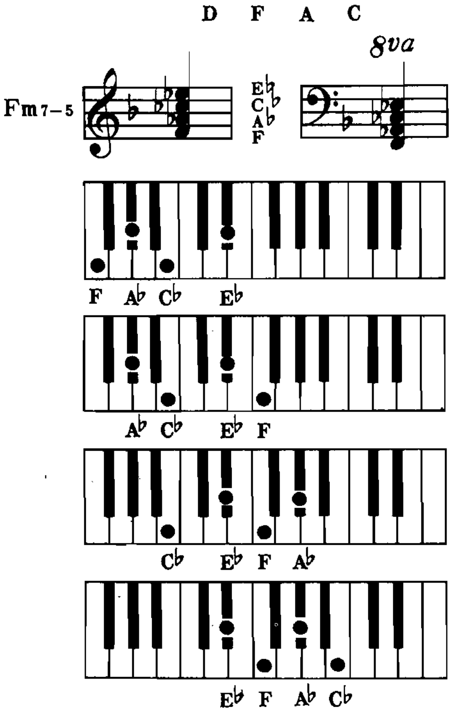

F7
8va
E♭ C A F
F A C E♭
A C E♭ F
C E♭ F A
E♭ F A C

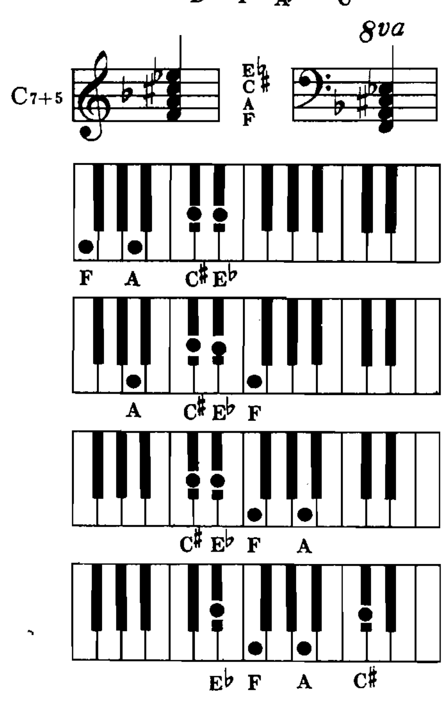

Fm7
8va
E♭ C A♭ F
F A♭ C E♭
A♭ C E♭ F
C E♭ F A♭
E♭ F A♭ C

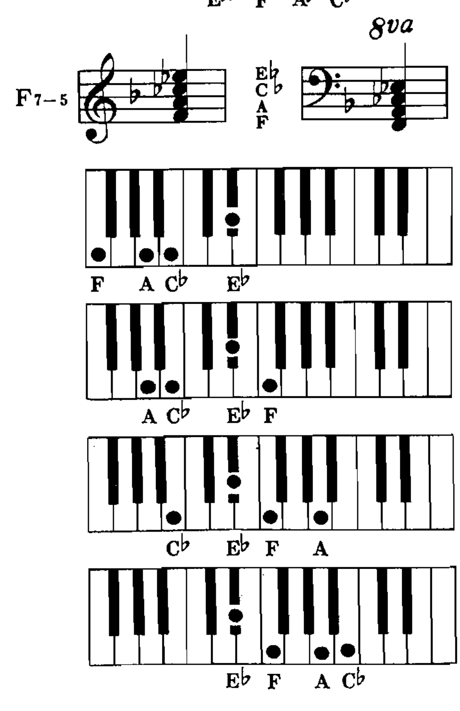

F6
8va
D C A F
F A C D
A C D F
C D F A
D F A C

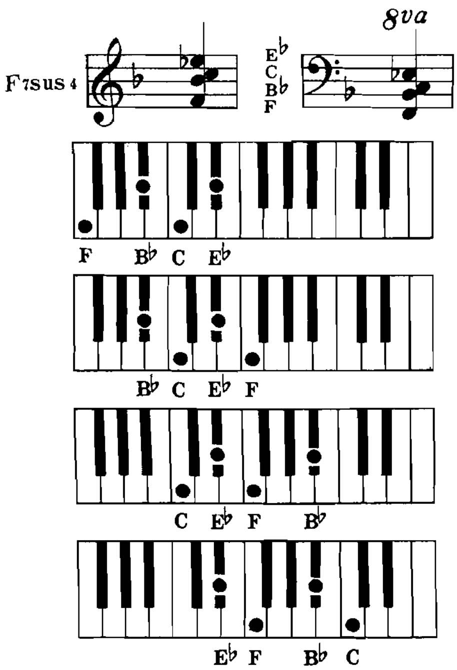

Fm6
8va
D C A♭ F
F A♭ C D
A♭ C D F
C D F A♭
D F A♭ C

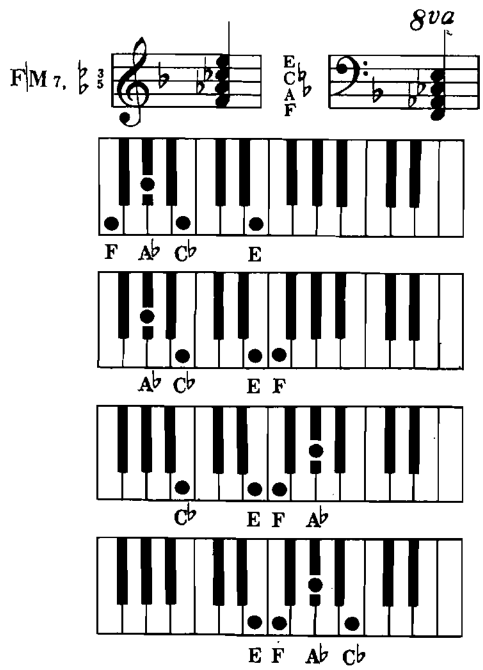

Fdim7
8va
E♭♭ C♭ A♭ F
F A♭ C♭ E♭♭
A♭ C♭ E♭♭ F
C♭ E♭♭ F A♭
E♭♭ F A♭ C♭

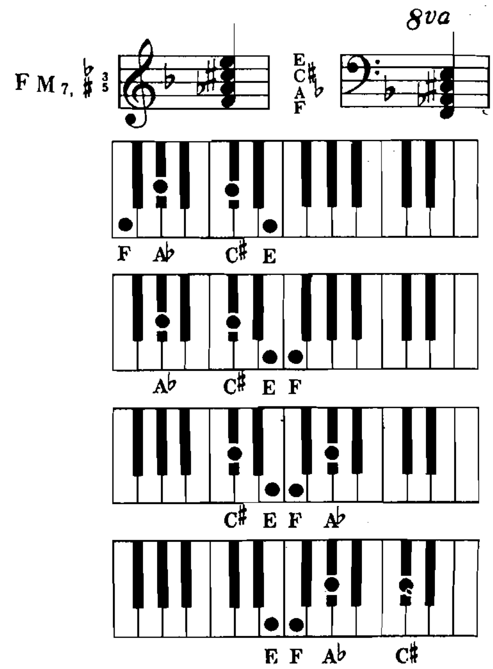

Fm7-5
8va
E♭ C♭ A♭ F
F A♭ C♭ E♭
A♭ C♭ E♭ F
C♭ E♭ F A♭
E♭ F A♭ C♭

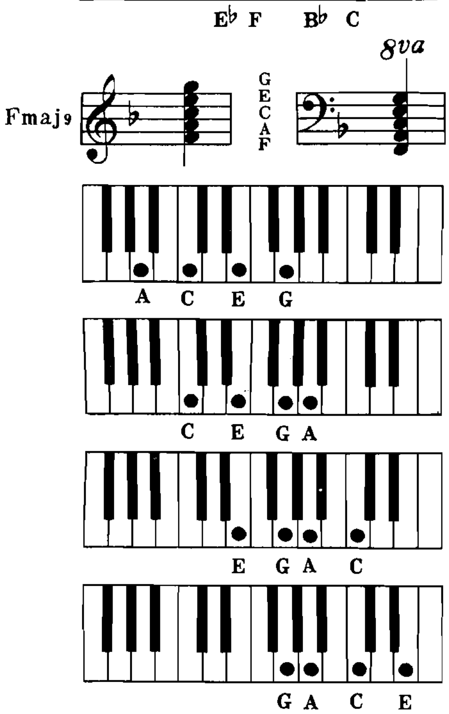

C7+5
8va
E♭ C♯ A F
F A C♯ E♭
A C♯ E♭ F
C♯ E♭ F A
E♭ F A C♯

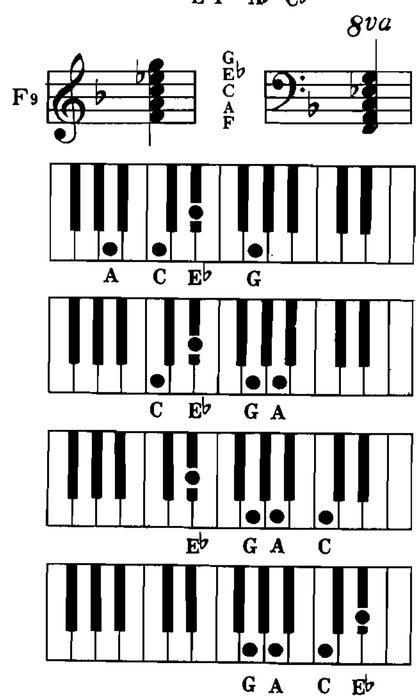

F7-5
8va
E♭ C♭ A F
F A C♭ E♭
A C♭ E♭ F
C♭ E♭ F A
E♭ F A C♭

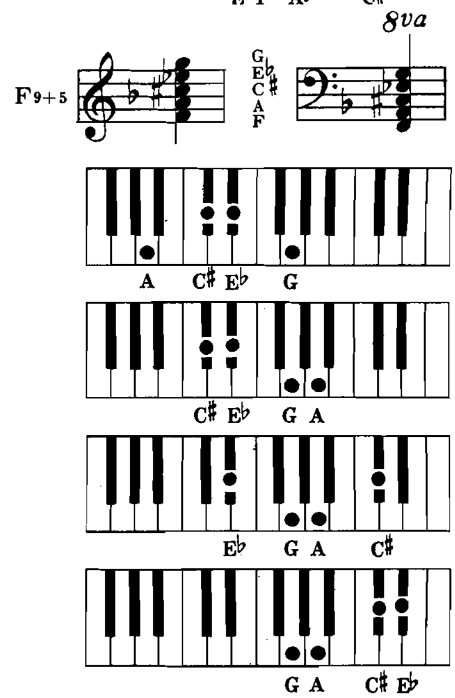

F7sus4
8va
E♭ C B♭ F
F B♭ C E♭
B♭ C E♭ F
C E♭ F B♭
E♭ F B♭ C

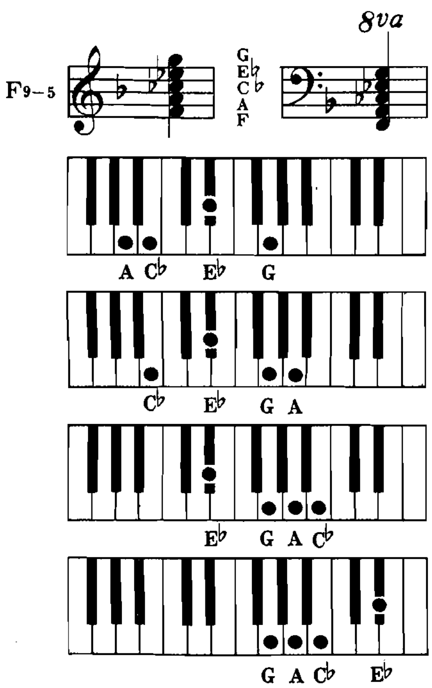

FM7, ♭3 ♭5
8va
E C♭ A♭ F
F A♭ C♭ E
A♭ C♭ E F
C♭ E F A♭
E F A♭ C♭

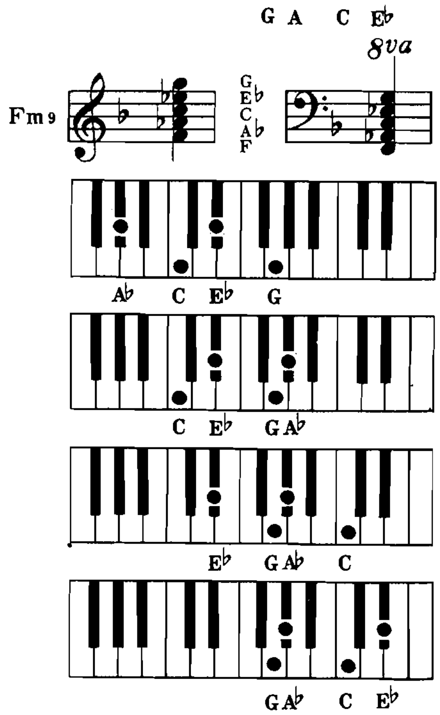

F M7, ♭3 ♯5
8va
E C♯ A♭ F
F A♭ C♯ E
A♭ C♯ E F
C♯ E F A♭
E F A♭ C♯

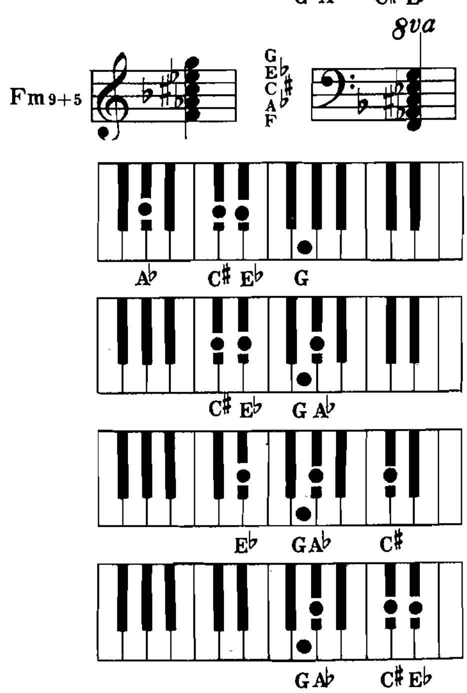

Fmaj9
8va
G E C A F
A C E G
C E G A
E G A C
G A C E

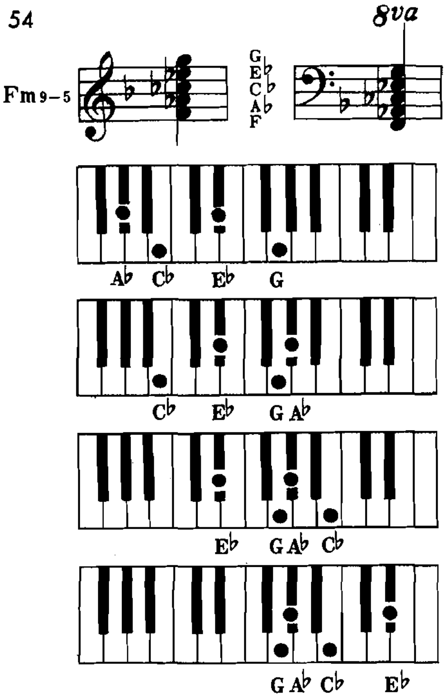

F9
8va
G E♭ C A F
A C E♭ G
C E♭ G A
E♭ G A C
G A C E♭

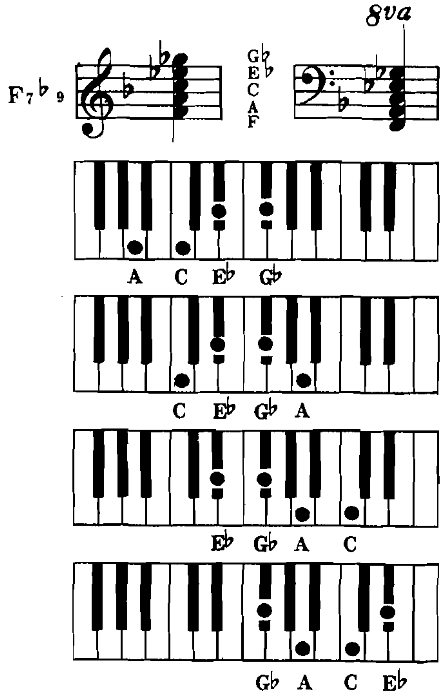

F9+5
8va
G E♭ C♯ A F
A C♯ E♭ G
C♯ E♭ G A
E♭ G A C♯
G A C♯ E♭

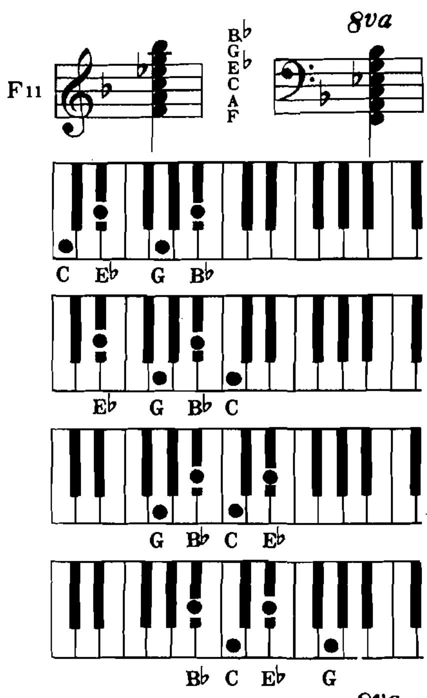

F9−5
8va
G E♭ C♭ A F
A C♭ E♭ G
C♭ E♭ G A
E♭ G A C♭
G A C♭ E♭

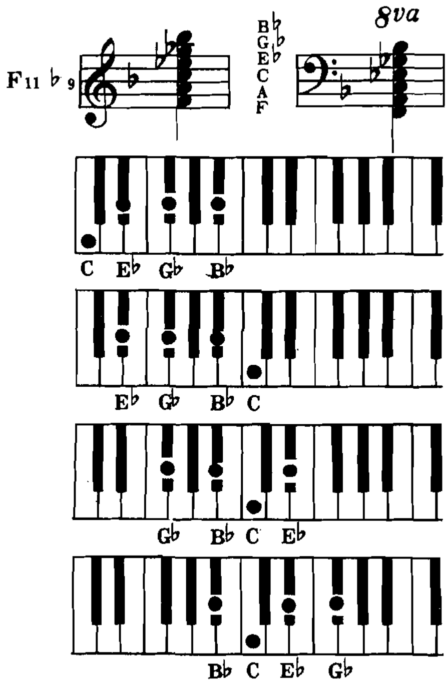

Fm9
8va
G E♭ C A♭ F
A♭ C E♭ G
C E♭ G A♭
E♭ G A♭ C
G A♭ C E♭

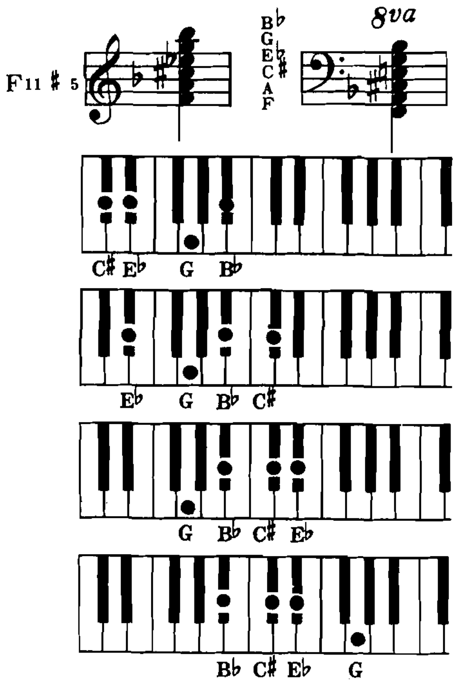

Fm9+5
8va
G E♭ C♯ A♭ F
A♭ C♯ E♭ G
C♯ E♭ G A♭
E♭ G A♭ C♯
G A♭ C♯ E♭

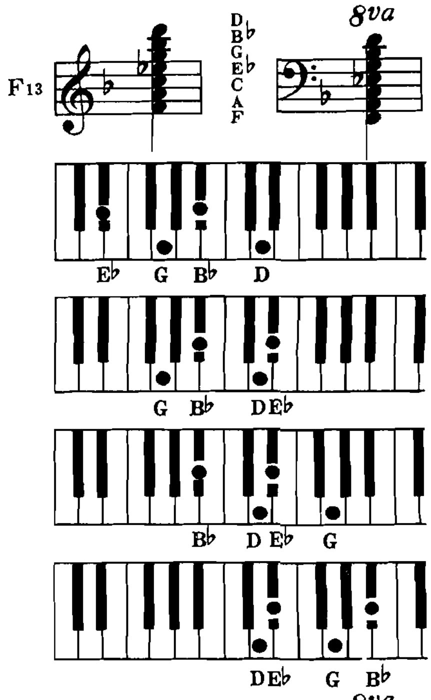

Fm9-5
8va
G E♭ C♭ A♭ F
A♭ C♭ E♭ G
C♭ E♭ G A♭
E♭ G A♭ C♭
G A♭ C♭ E♭

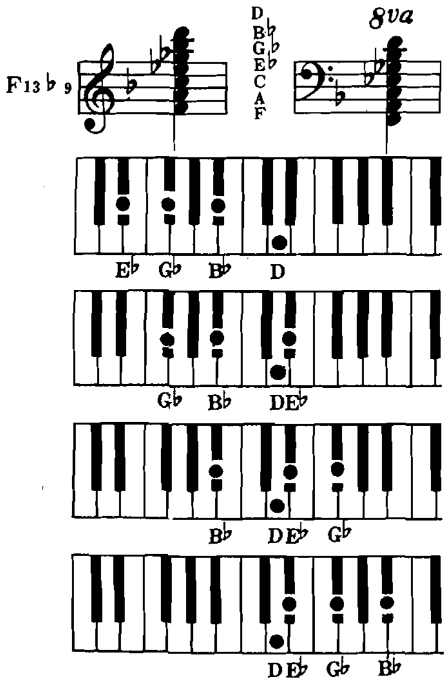

F7♭9
8va
G♭ E C A F
A C E♭ G♭
C E♭ G♭ A
E♭ G♭ A C
G♭ A C E♭

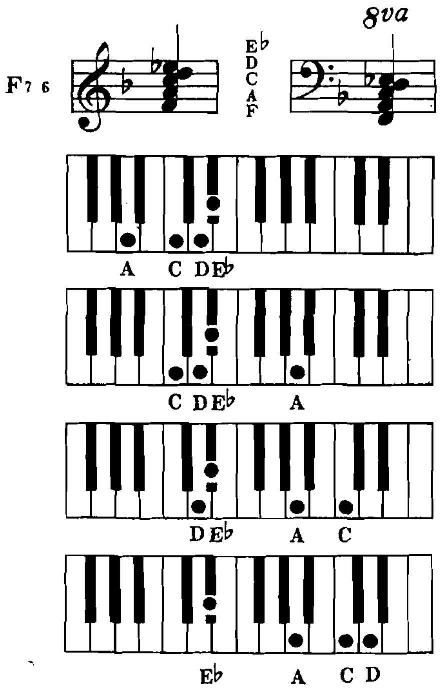

F11
8va
B♭ G♭ E C A F
C E♭ G B♭
E♭ G B♭ C
G B♭ C E♭
B♭ C E♭ G

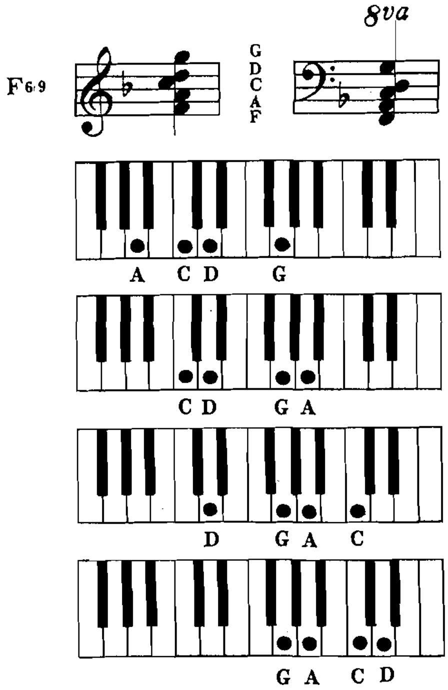

F11♭9
8va
B♭ G♭ E♭ C A F
C E♭ G♭ B♭
E♭ G♭ B♭ C
G♭ B♭ C E♭
B♭ C E♭ G♭


F11♯5
8va
B♭ G E♭ C♯ A F
C♯ E♭ G B♭
E♭ G B♭ C♯
G B♭ C♯ E♭
B♭ C♯ E♭ G


F13
8va
D B♭ G E♭ C A F
E♭ G B♭ D
G B♭ D E♭
B♭ D E♭ G
D E♭ G B♭

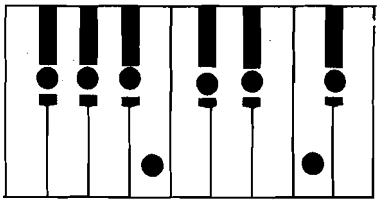

F13♭9
8va
D B♭ G♭ E♭ C A F
E♭ G♭ B♭ D
G♭ B♭ D E♭
B♭ D E♭ G♭
D E♭ G♭ B♭


F7 6
8va
E♭ D C A F
A C D E♭
C D E♭ A
D E♭ A C
E♭ A C D


F6·9
8va
G D C A F
A C D G
C D G A
D G A C
G A C D

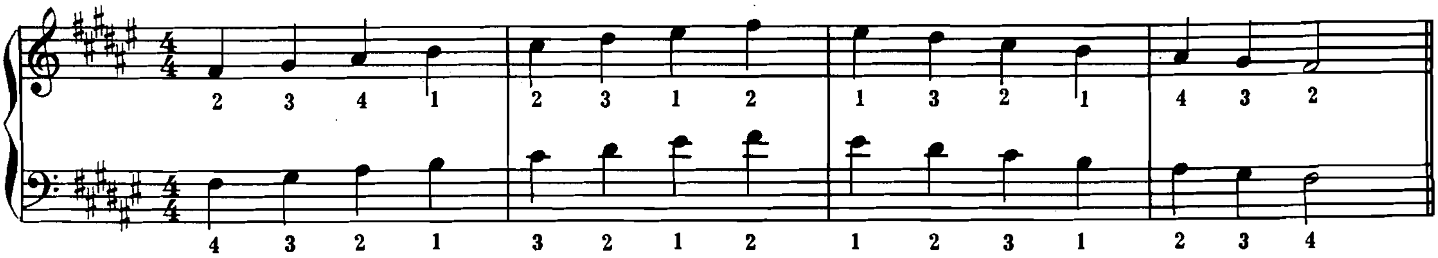
Key of F♯ Major (identical to G♭ Major)

F♯ Major Scale in One Octave

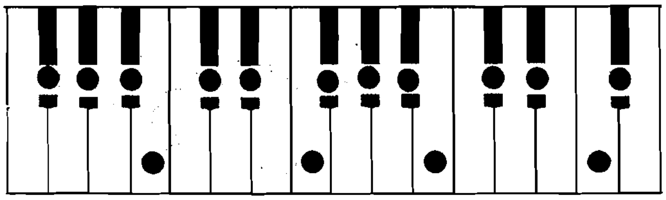


Scale Tones = F♯ G♯ A♯ B C♯ D♯ E♯ F♯

Scale Degrees = 1 2 3 4 5 6 7 8



F♯ Major Scale in Two Octaves

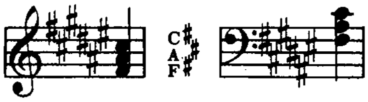


Scale Tones = F♯ G♯ A♯ B C♯ D♯ E♯ F♯ G♯ A♯ B C♯ D♯ E♯ F♯

Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

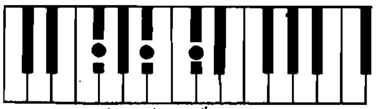


F♯



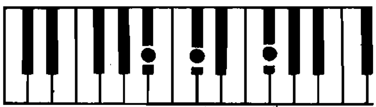
C♯ A♯ F♯

F♯/R



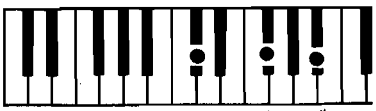
F♯ A♯ C♯

F♯/2



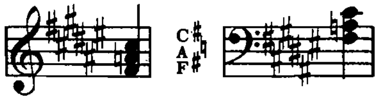
A♯ C♯ F♯

F♯/3



C♯ F♯ A♯

F♯m



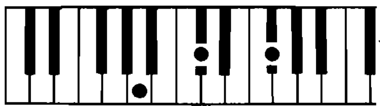
C♯ A♮ F♯

F♯m/R



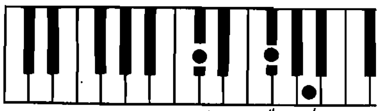
F♯ A♮ C♯

F♯m/2



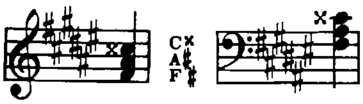
A♮ C♯ F♯

F♯m/3



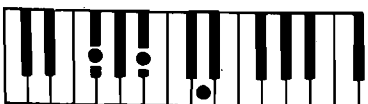
C♯ F♯ A♮

F♯+5



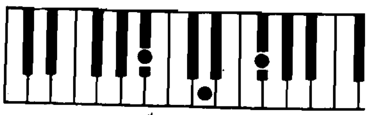
C× A♯ F♯

F♯+5/R



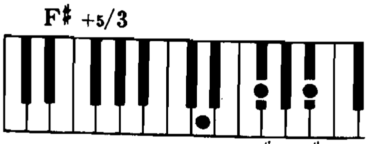
F♯ A♯ C×

F♯+5/2



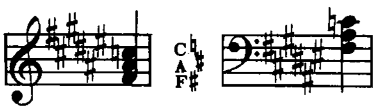
A♯ C× F♯

F♯+5/3



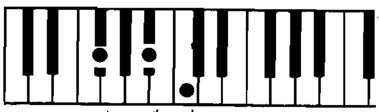
C× F♯ A♯

F♯−5



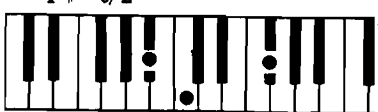
C♮ A♯ F♯

F♯−5/R



F♯ A♯ C♮

F♯−5/2



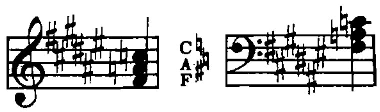
A♯ C♮ F♯

F♯−5/3



C♮ F♯ A♯

F♯dim



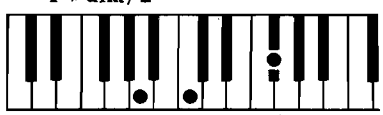
C♮ A♮ F♯

F♯dim/R



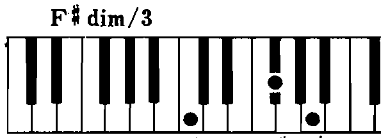
F♯ A♮ C♮

F♯dim/2



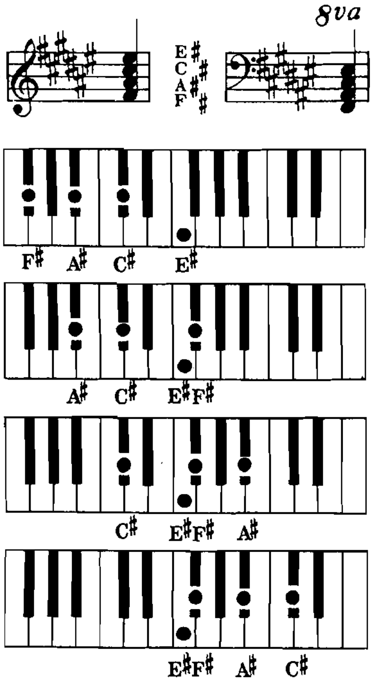
A♮ C♮ F♯

F♯dim/3

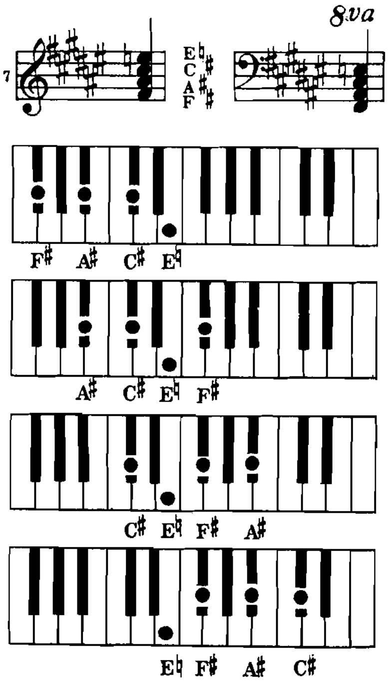


C♮ F♯ A♮

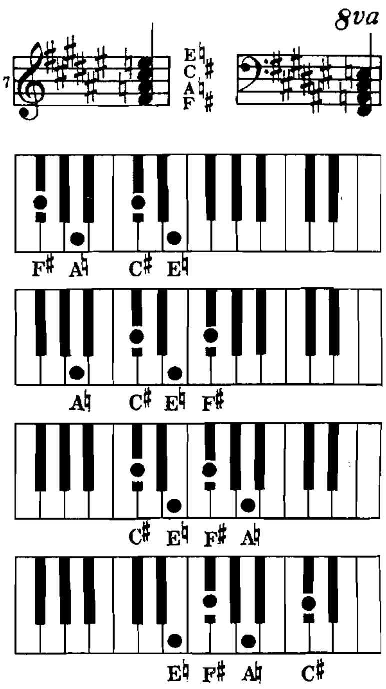
F♯maj7



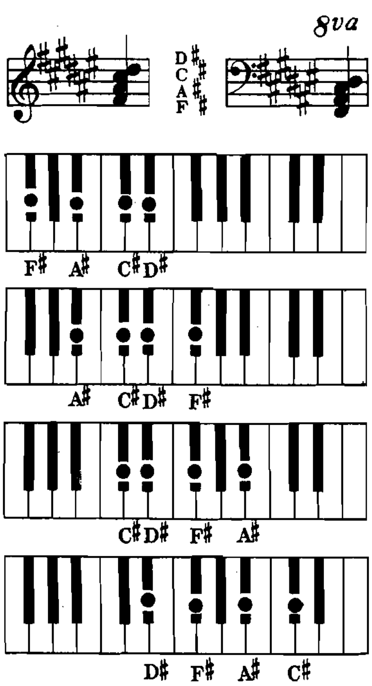
F♯7



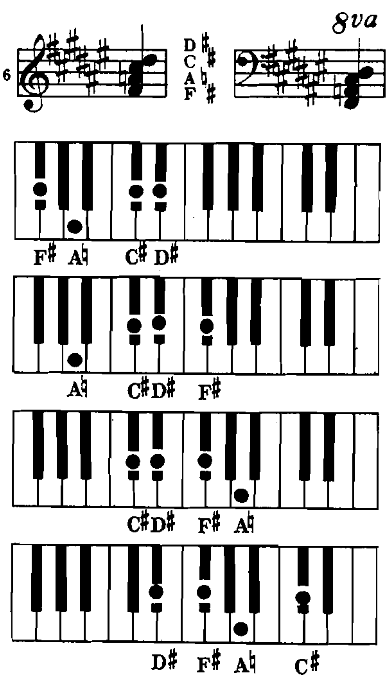
F♯m7



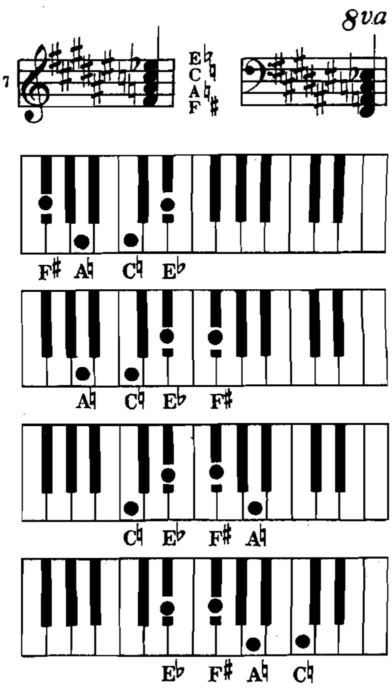
F♯6



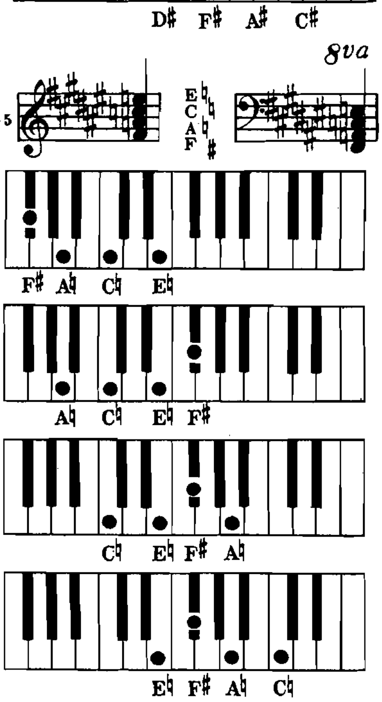
F♯m6



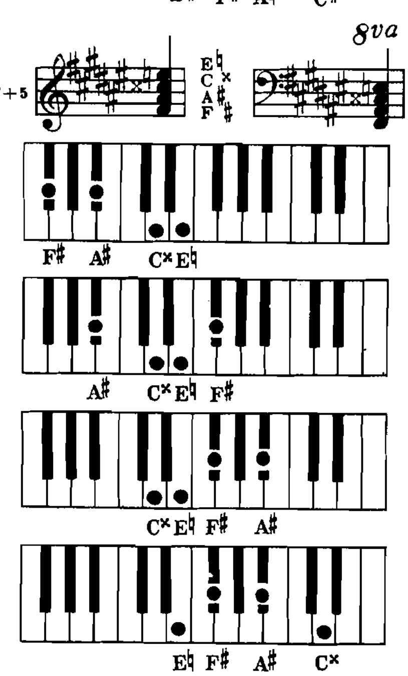
F♯dim7



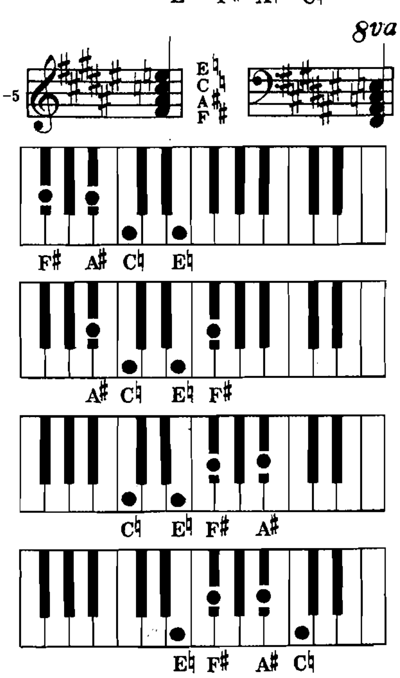
F♯m7–5



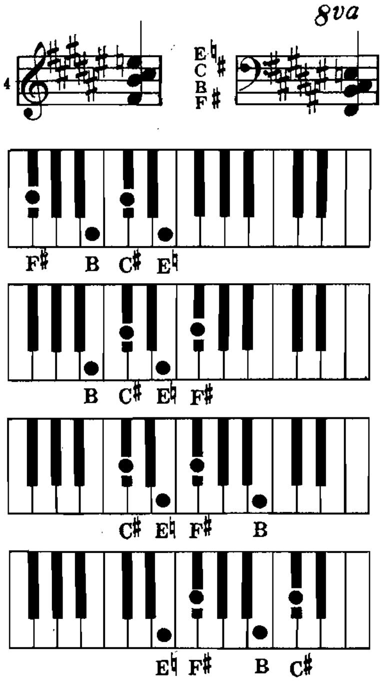
F♯7+5



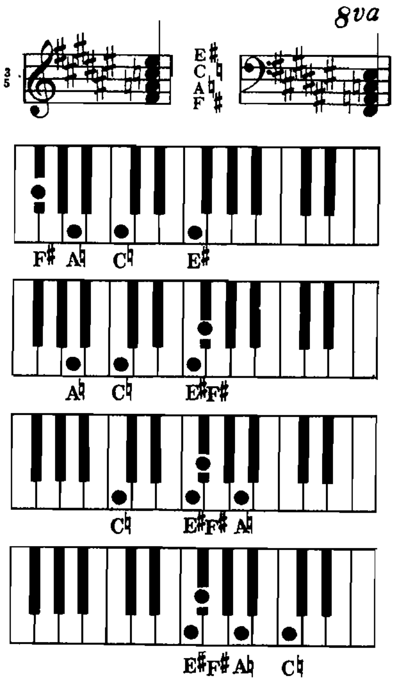
F♯7-5



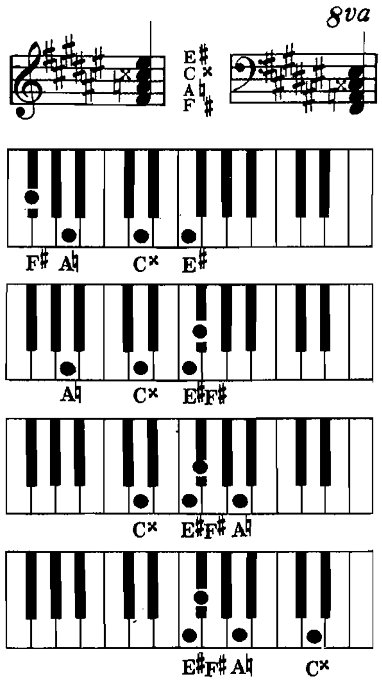
F♯7sus4



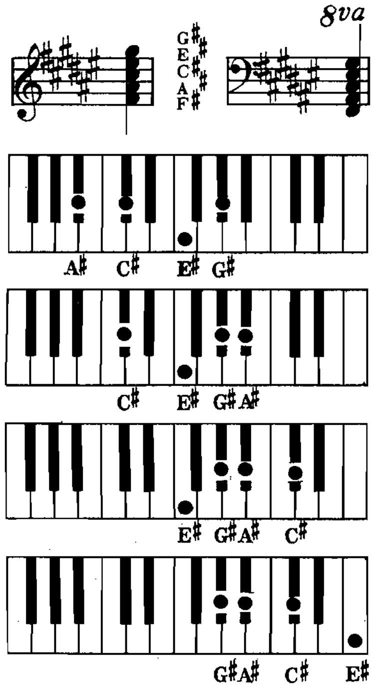
F♯M7 ♭3 ♭5



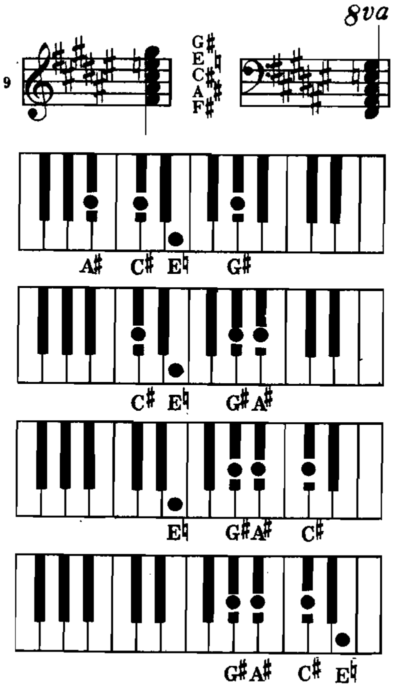
F♯M7 ♮3 ♯5



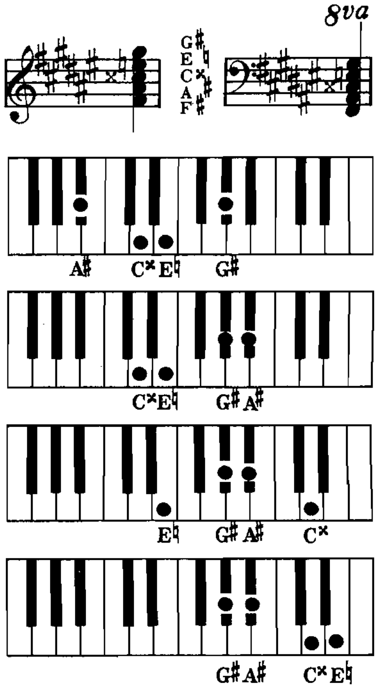
F♯ maj9



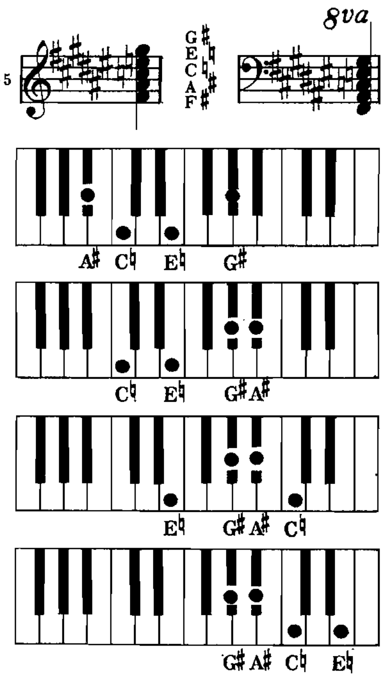
F♯ 9



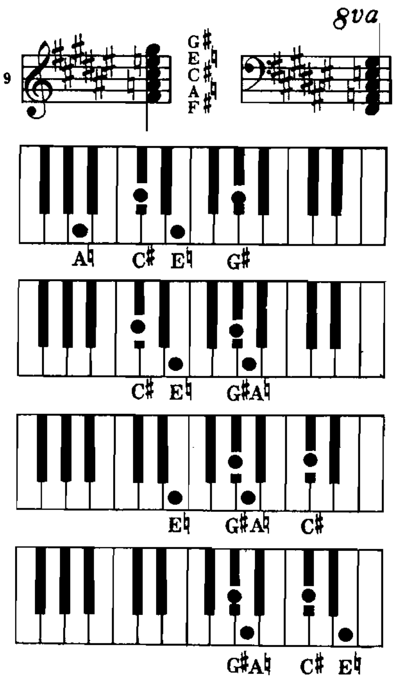
F♯ 9+5



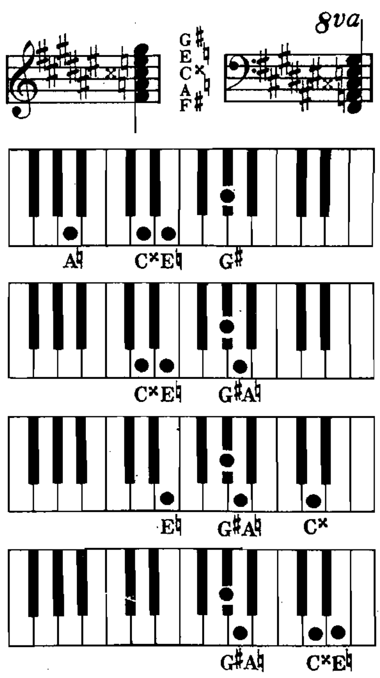
F♯ 9−5



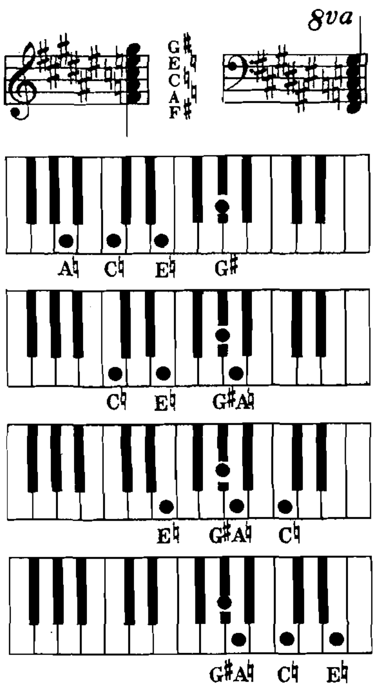
F♯ m9



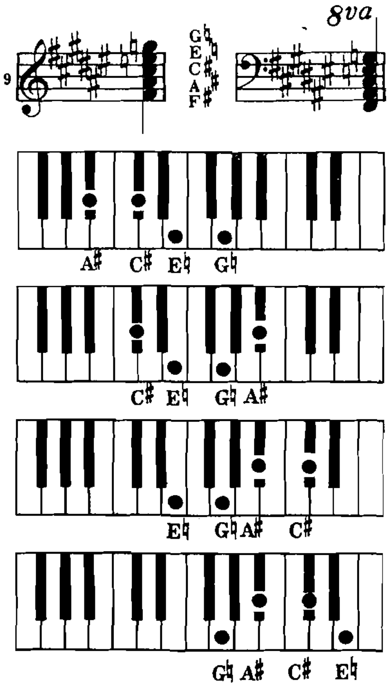
F♯ m9+5



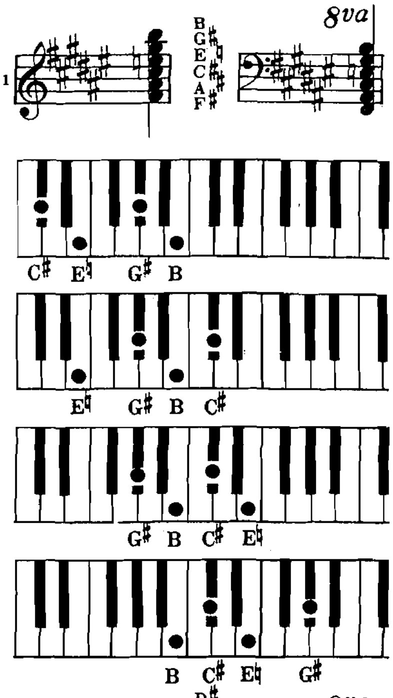
F♯ m9-5



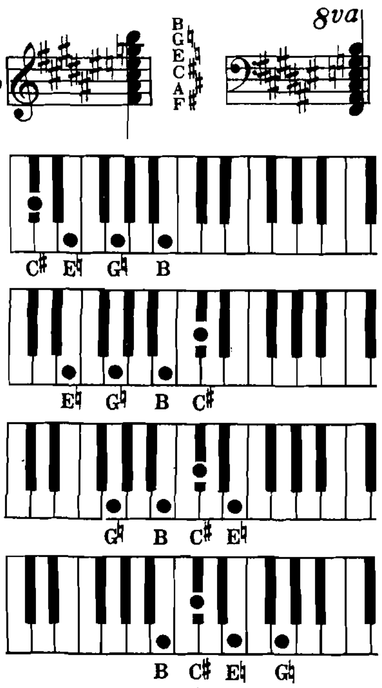
F♯7,♭9



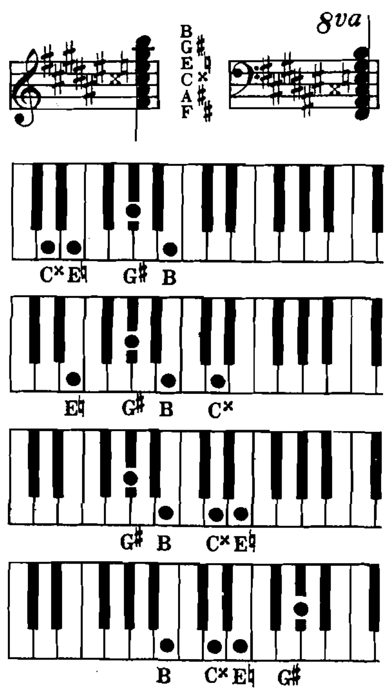
F♯ 11



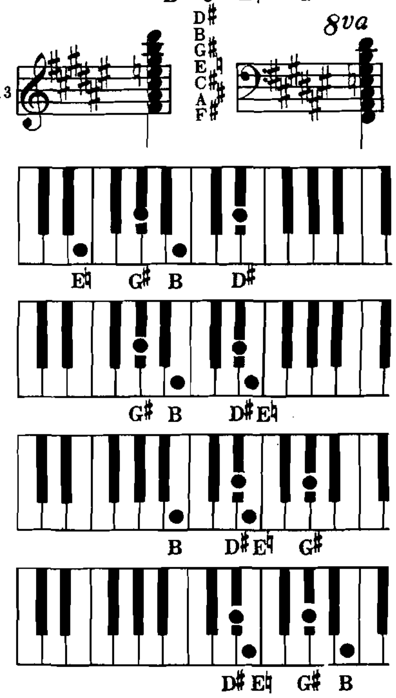
F♯11♭9



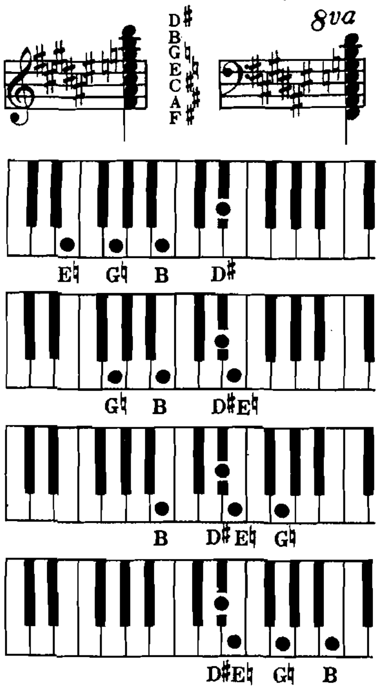
F♯11,♯5



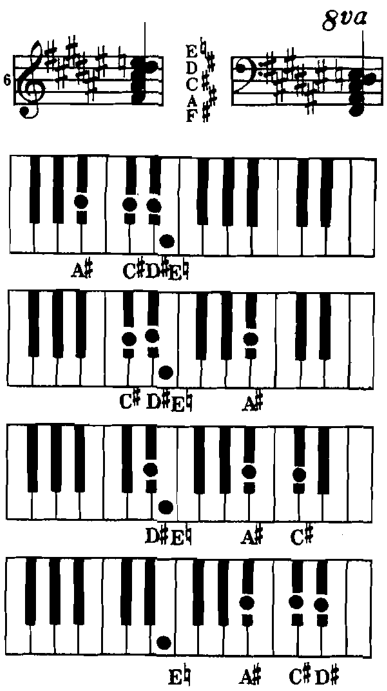
F♯13



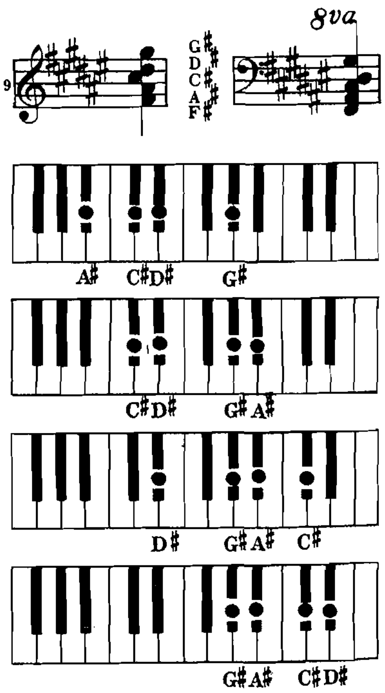
F♯13♭9



F♯7, 6

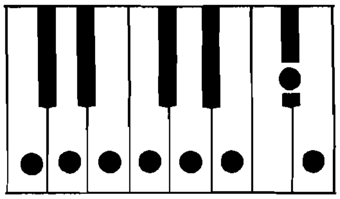


F♯6, 9



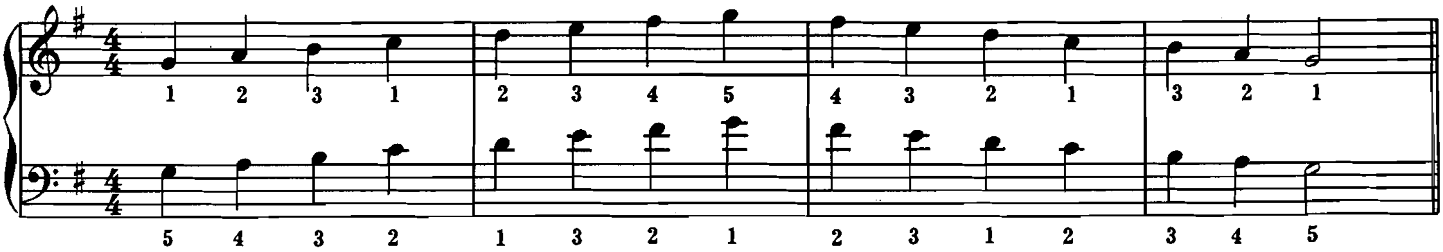
Key of G Major

G Major Scale in One Octave

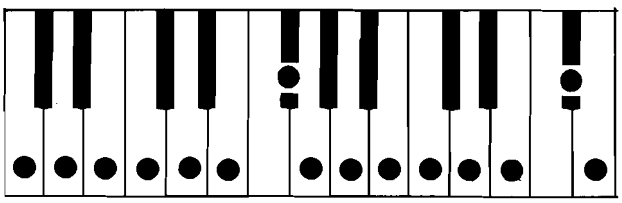


Scale Tones = G A B C D E F♯ G

Scale Degrees = 1 2 3 4 5 6 7 8

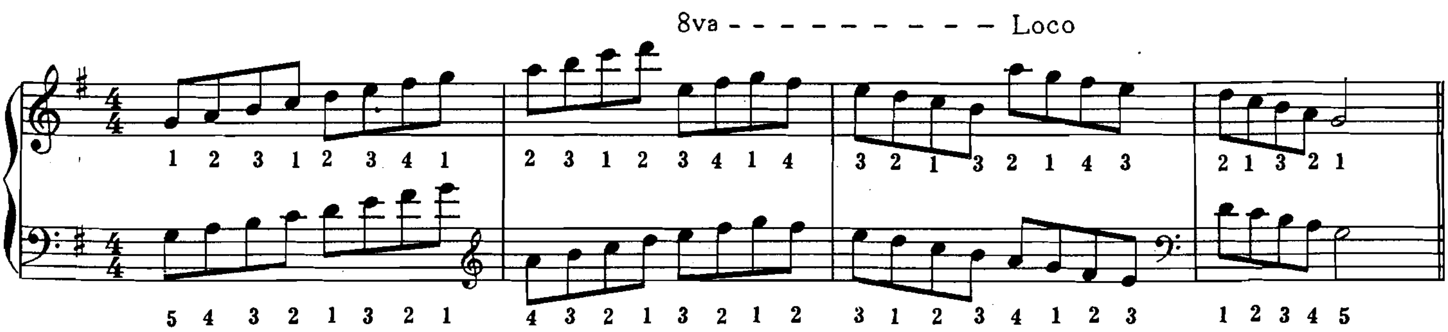


G Major Scale in Two Octaves

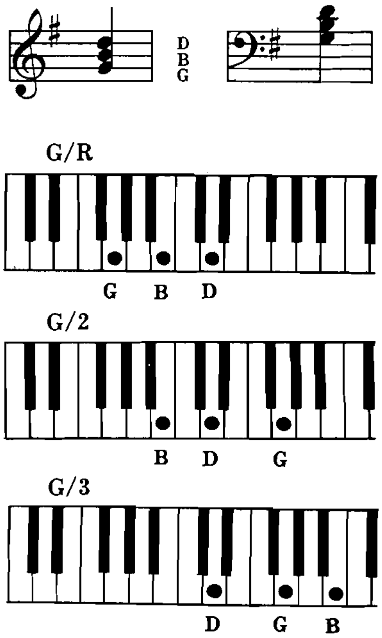


Scale Tones = G A B C D E F♯ G A B C D E F♯ G

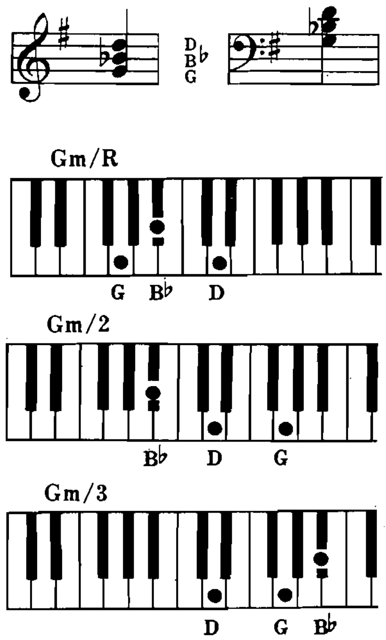
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



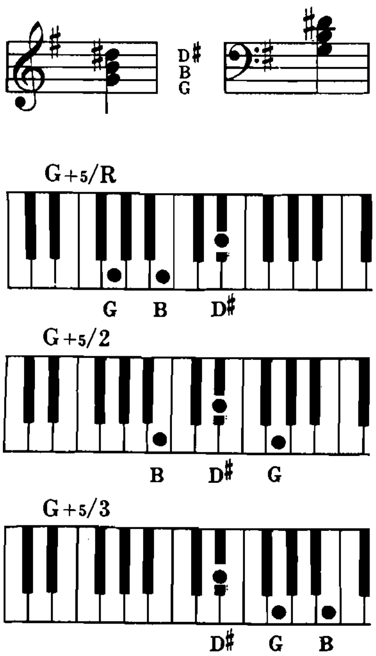
G



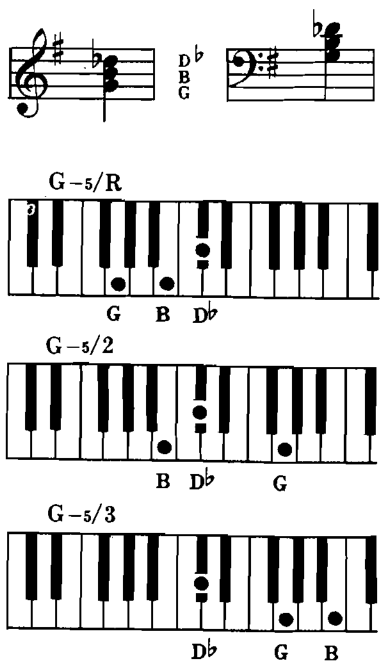
Gm



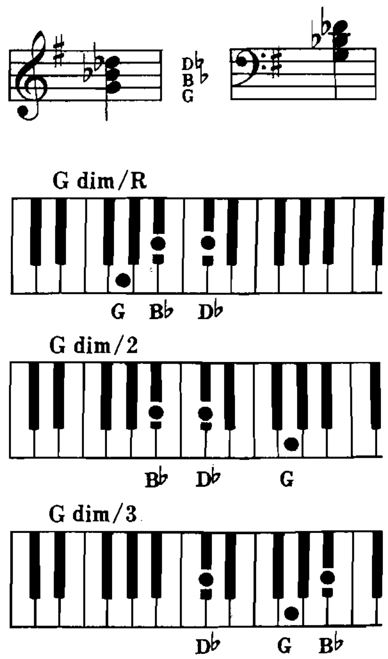
G+5



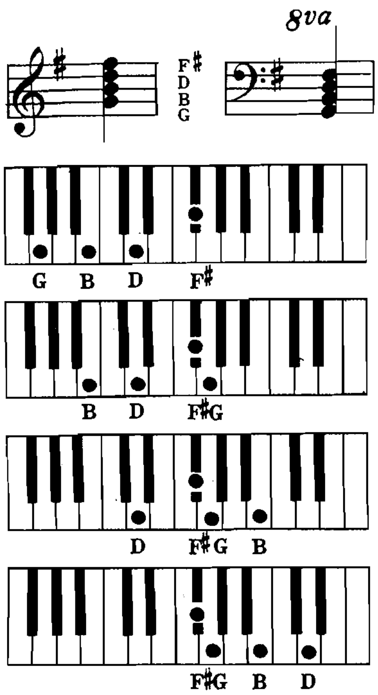
G−5



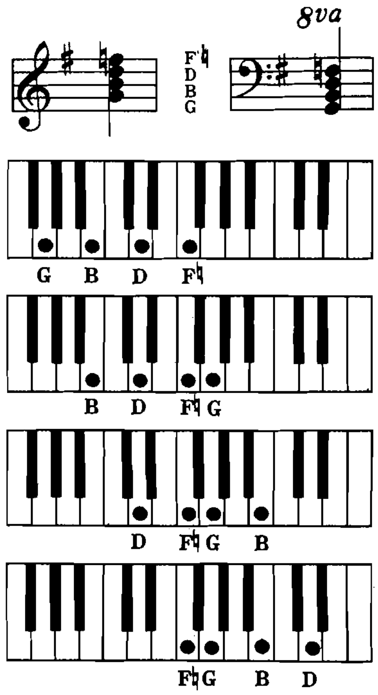
Gdim



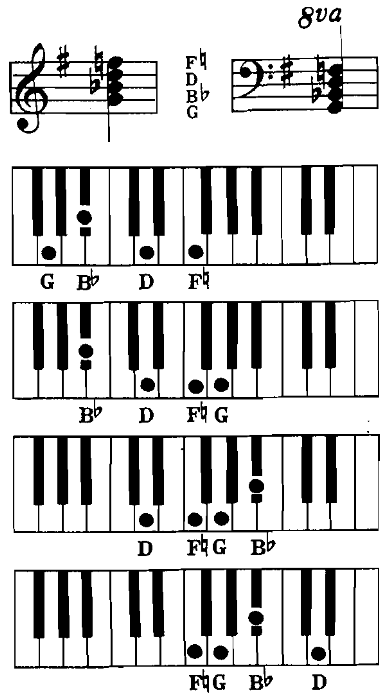
Gmaj7



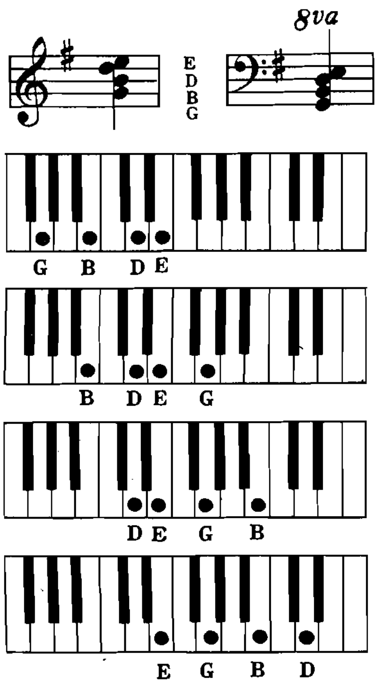
G7



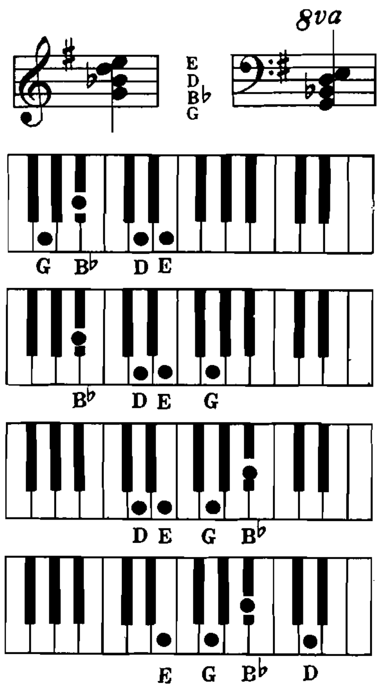
Gm7



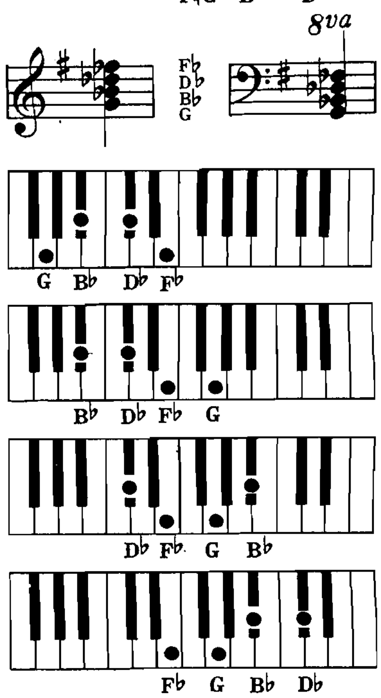
G6



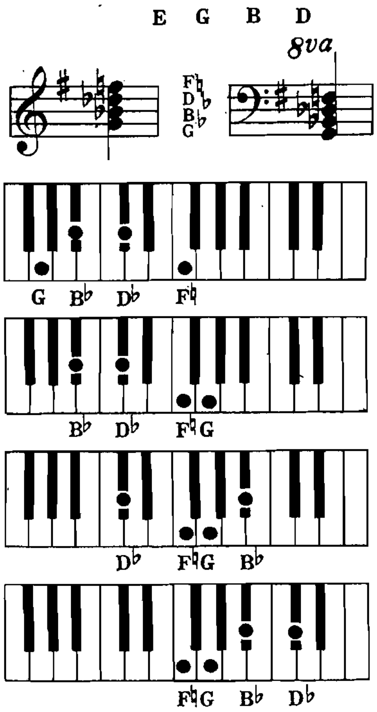
Gm6



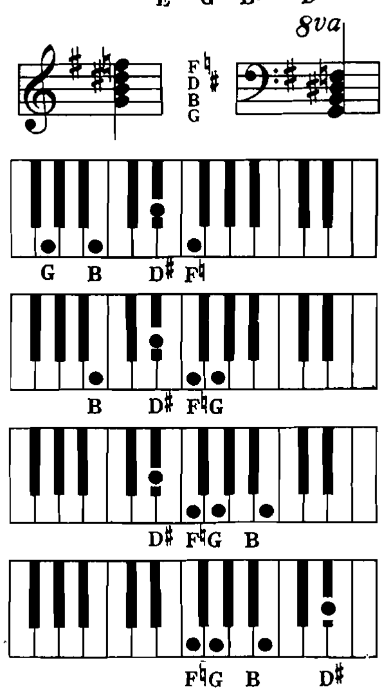
Gdim7



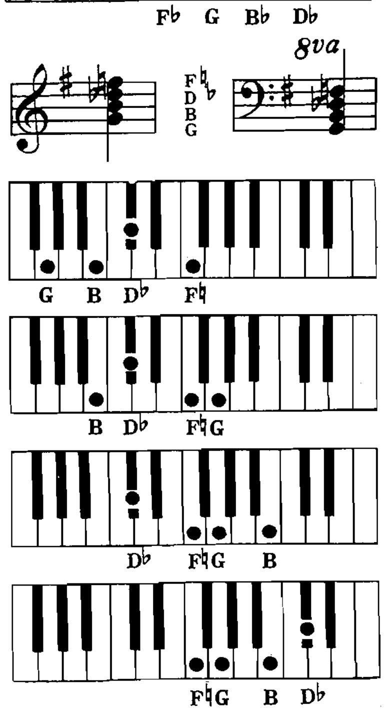
Gm7−5

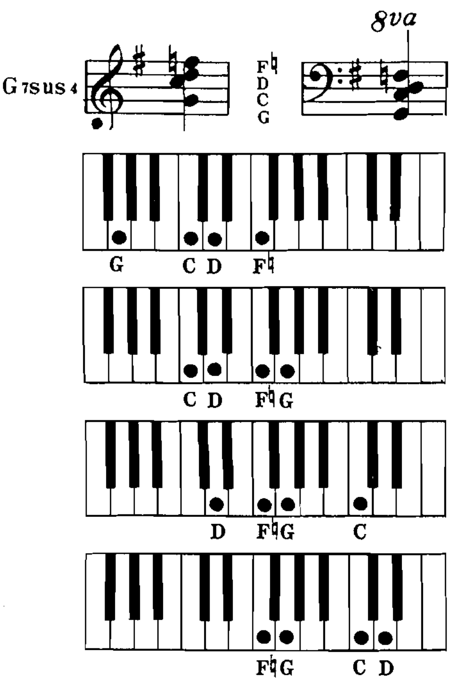


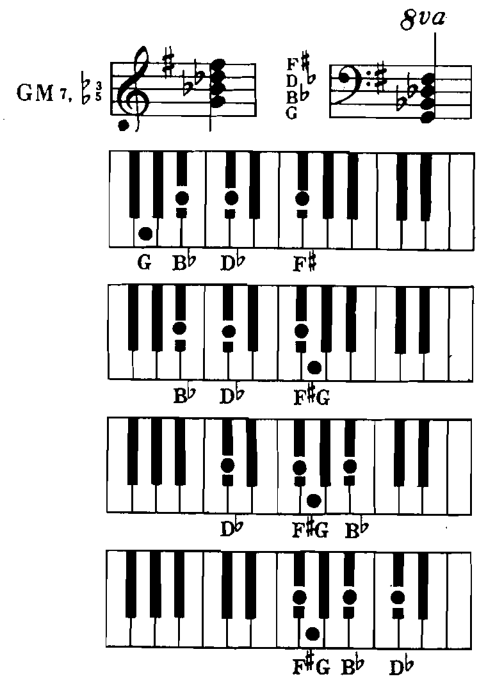
G7+5

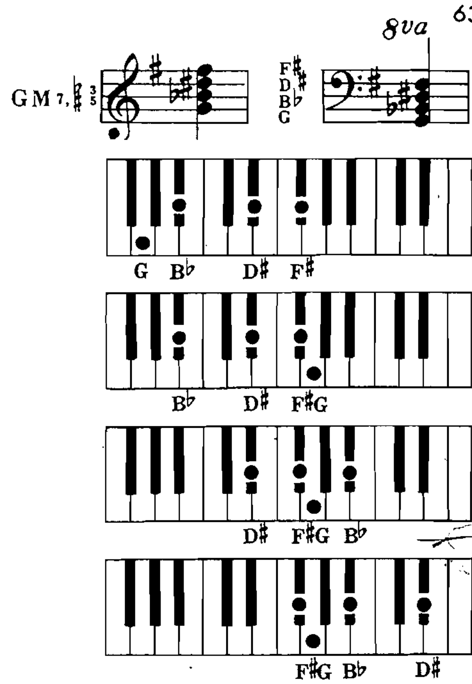


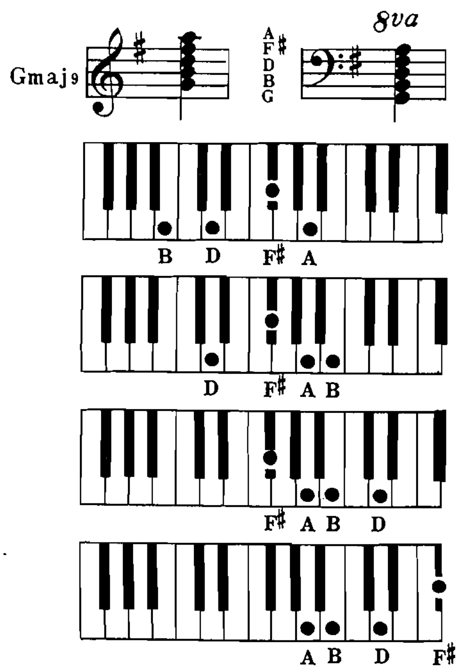
G7 −5

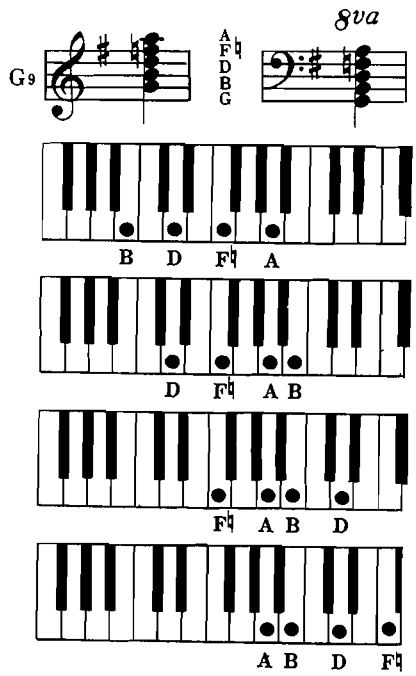


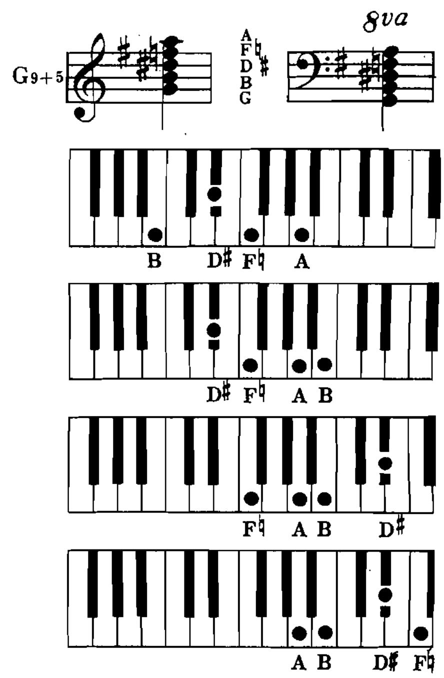

G7sus4
8va
F♮
D
C
G
G C D F♮
C D F♮G
D F♮G C
F♮G C D

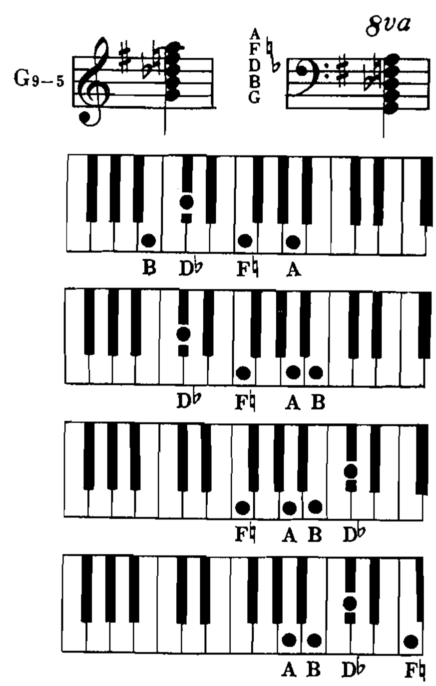

GM7, ♭3 ♭5
8va
F♯
D♭
B♭
G
G B♭ D♭ F♯
B♭ D♭ F♯G
D♭ F♯G B♭
F♯G B♭ D♭

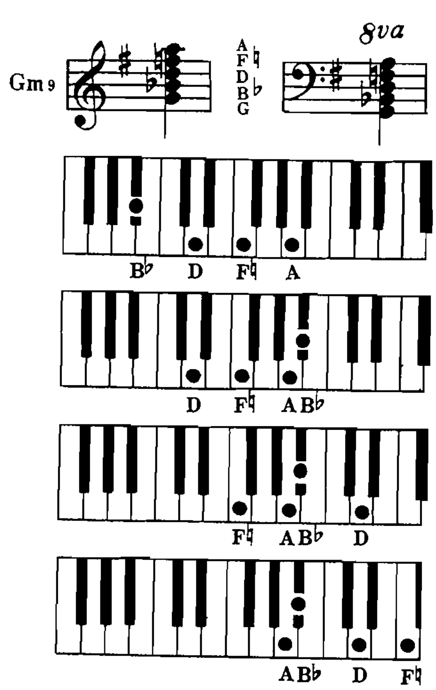

GM7, ♯3 ♯5
8va
F♯
D♯
B♭
G
G B♭ D♯ F♯
B♭ D♯ F♯G
D♯ F♯G B♭
F♯G B♭ D♯

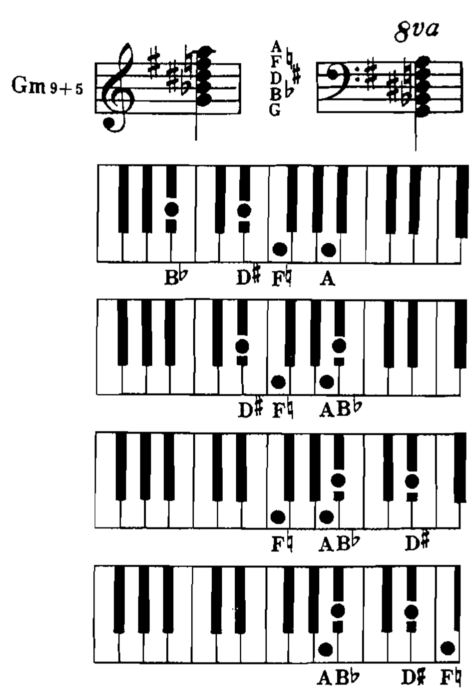

Gmaj9
8va
A
F♯
D
B
G
B D F♯ A
D F♯ A B
F♯ A B D
A B D F♯

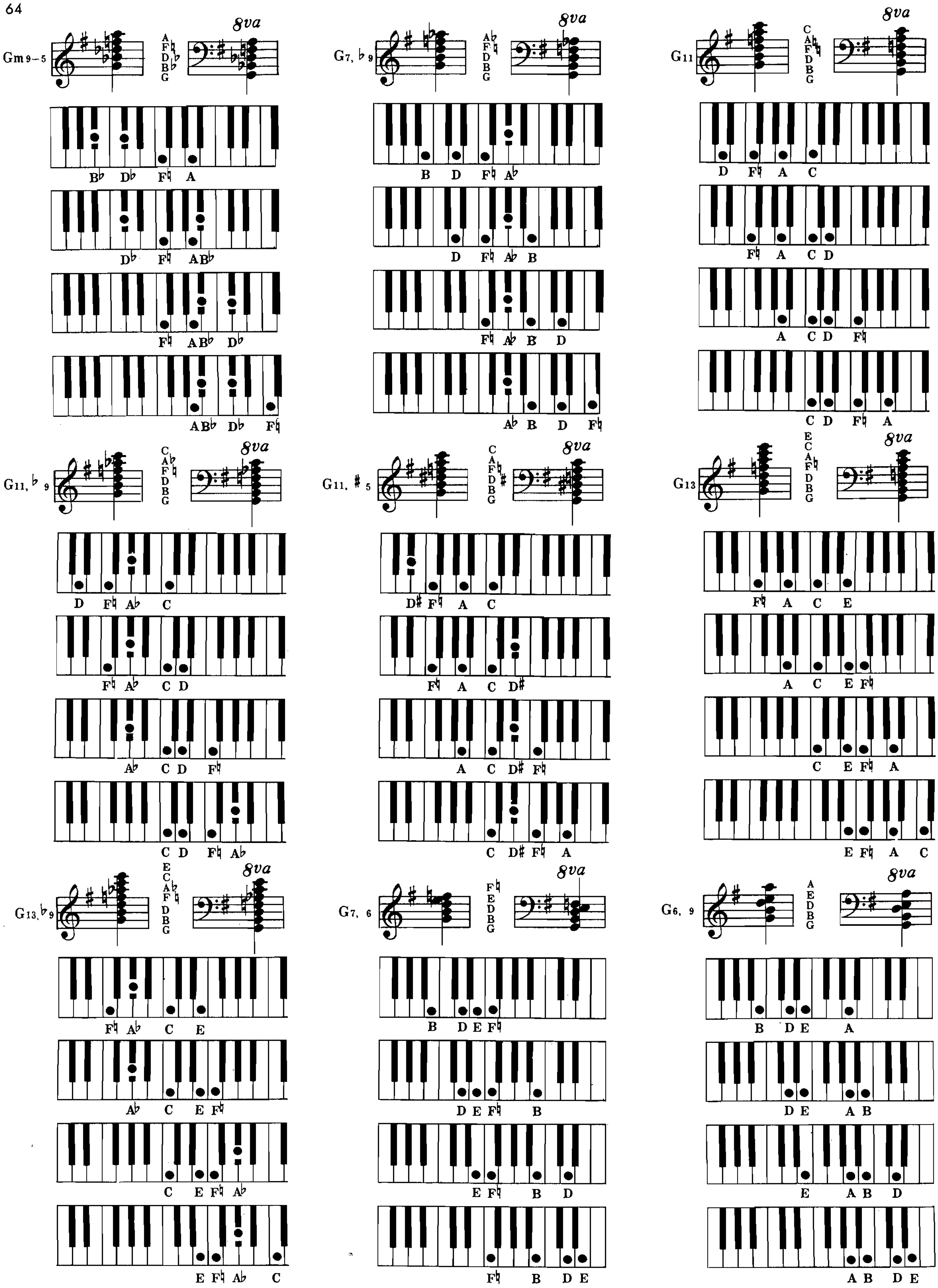

G9
8va
A
F♮
D
B
G
B D F♮ A
D F♮ A B
F♮ A B D
A B D F♮


G9+5
8va
A
F♮
D♯
B
G
B D♯ F♮ A
D♯ F♮ A B
F♮ A B D♯
A B D♯ F♮


G9−5
8va
A
F♮
D♭
B
G
B D♭ F♮ A
D♭ F♮ A B
F♮ A B D♭
A B D♭ F♮

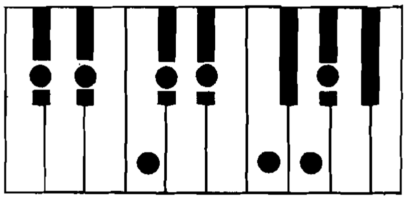

Gm9
8va
A
F♮
D
B♭
G
B♭ D F♮ A
D F♮ AB♭
F♮ AB♭ D
AB♭ D F♮


Gm9+5
8va
A
F♮
D♯
B♭
G
B♭ D♯ F♮ A
D♯ F♮ AB♭
F♮ AB♭ D♯
AB♭ D♯ F♮


Gm9-5
A F♮ D♭ B♭ G
8va
B♭ D♭ F♮ A
D♭ F♮ A B♭
F♮ A B♭ D♭
A B♭ D♭ F♮
G7, ♭9
A♭ F♮ D B G
8va
B D F♮ A♭
D F♮ A♭ B
F♮ A♭ B D
A♭ B D F♮
G11
C A F♮ D B G
8va
D F♮ A C
F♮ A C D
A C D F♮
C D F♮ A
G11, ♭9
C A♭ F♮ D B G
8va
D F♮ A♭ C
F♮ A♭ C D
A♭ C D F♮
C D F♮ A♭
G11, ♯5
C A F♮ D♯ B G
8va
D♯ F♮ A C
F♮ A C D♯
A C D♯ F♮
C D♯ F♮ A
G13
E C A F♮ D B G
8va
F♮ A C E
A C E F♮
C E F♮ A
E F♮ A C
G13, ♭9
E C A♭ F♮ D B G
8va
F♮ A♭ C E
A♭ C E F♮
C E F♮ A♭
E F♮ A♭ C
G7, 6
F♮ E D B G
8va
B D E F♮
D E F♮ B
E F♮ B D
F♮ B D E
G6, 9
A E D B G
8va
B D E A
D E A B
E A B D
A B D E

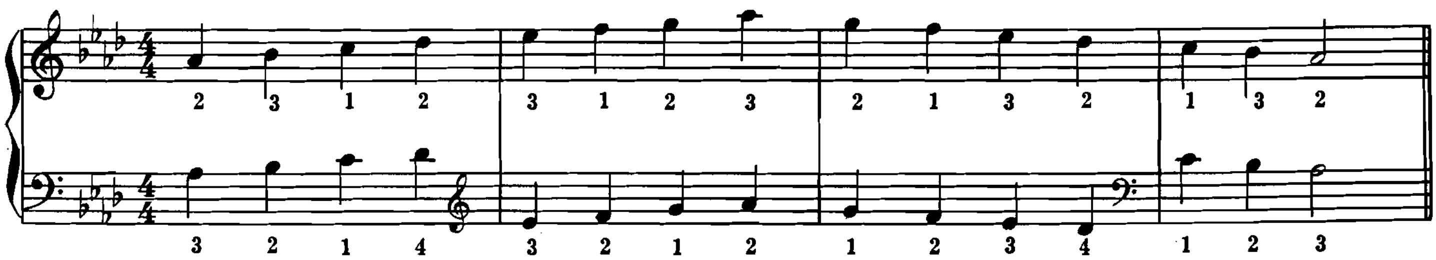
Key of A♭ Major

A♭ Major Scale in One Octave

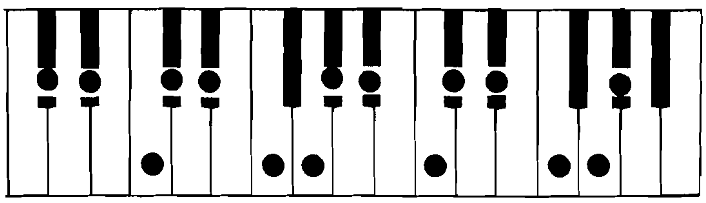


Scale Tones = A♭B♭ C D♭E♭ F G A♭

Scale Degrees = 1 2 3 4 5 6 7 8

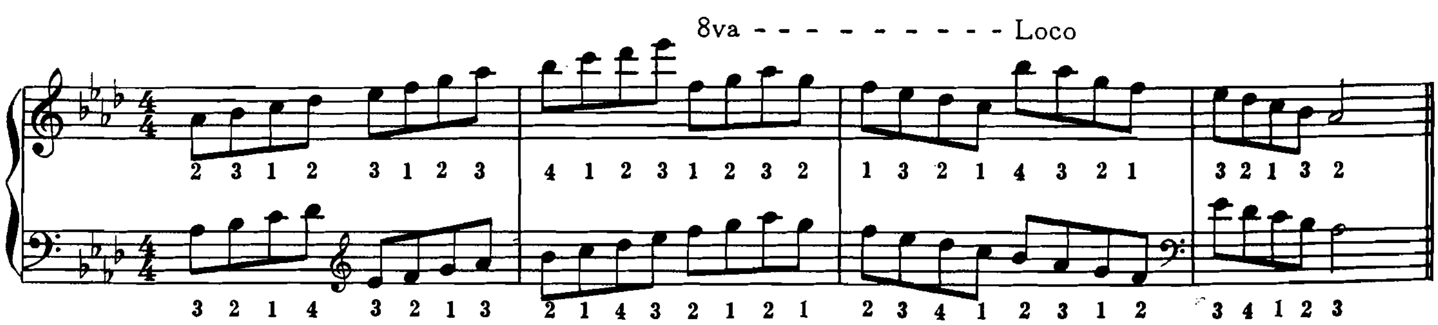


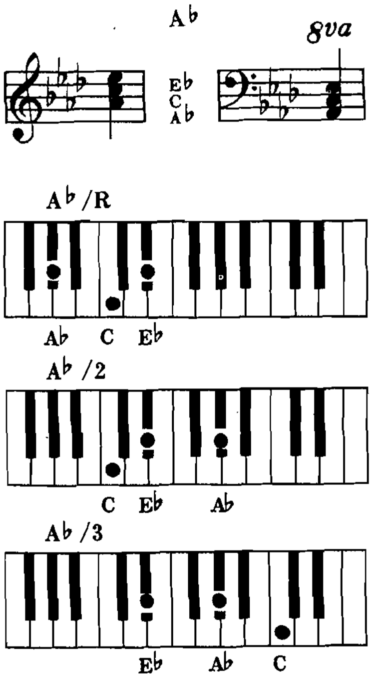
A♭ Major Scale in Two Octaves

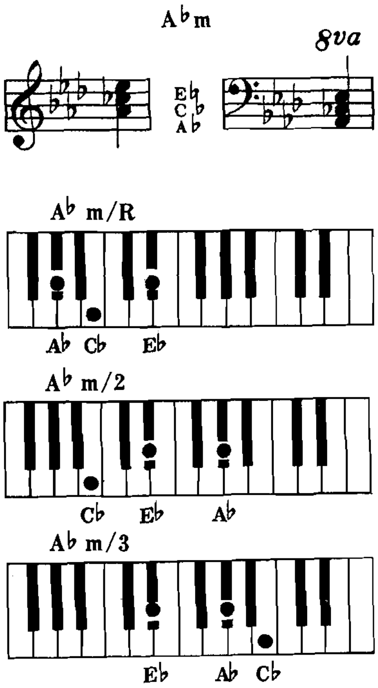


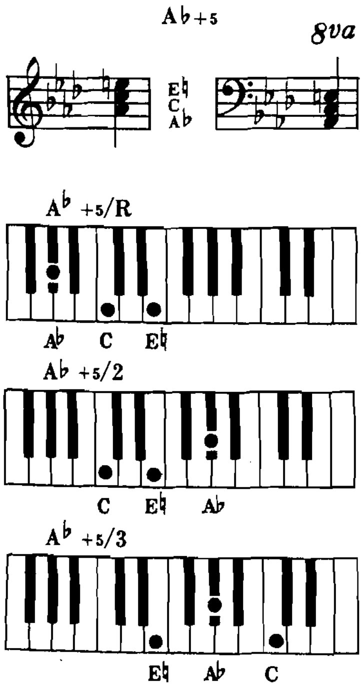
Scale Tones = A♭B♭ C D♭E♭ F G A♭B♭ C D♭E♭ F G A♭

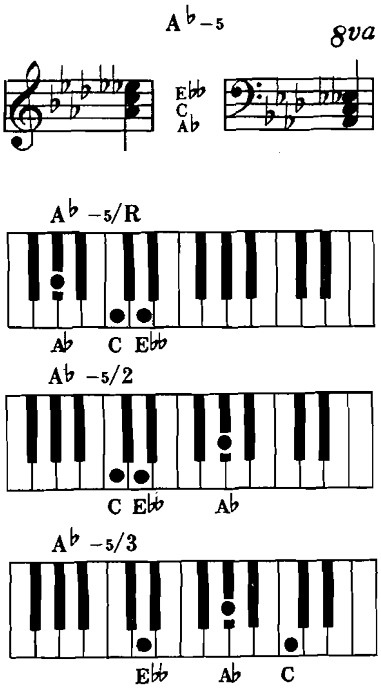
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

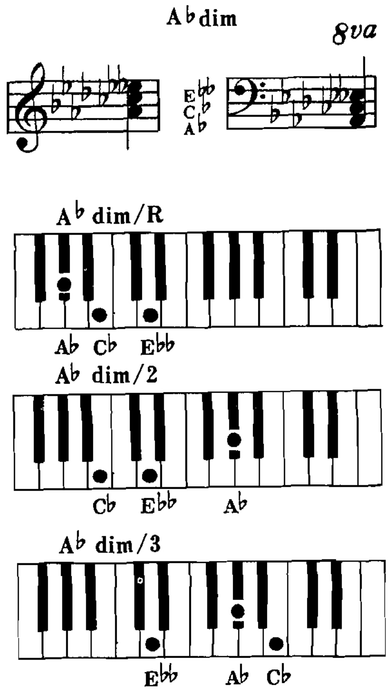



A♭
8va
E♭
C
A♭
A♭/R
A♭ C E♭
A♭/2
C E♭ A♭
A♭/3
E♭ A♭ C

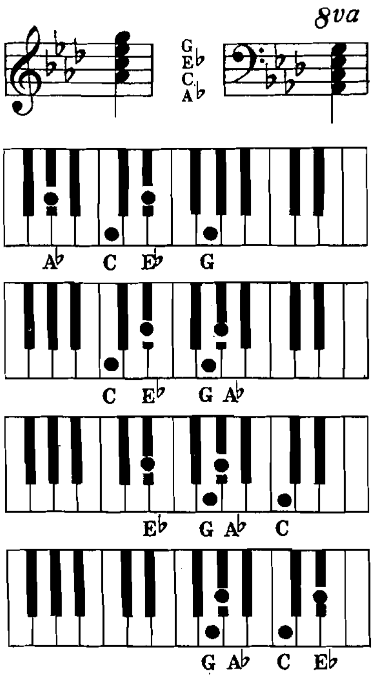

A♭m
8va
E♭
C♭
A♭
A♭ m/R
A♭ C♭ E♭
A♭ m/2
C♭ E♭ A♭
A♭ m/3
E♭ A♭ C♭


A♭+5
8va
E♮
C
A♭
A♭ +5/R
A♭ C E♮
A♭ +5/2
C E♮ A♭
A♭ +5/3
E♮ A♭ C

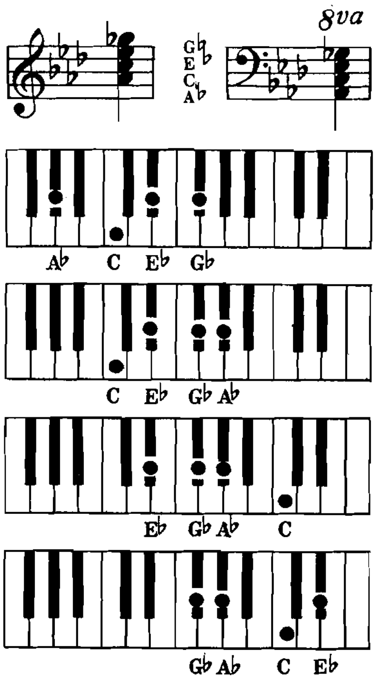

A♭-5
8va
E𝄫
C
A♭
A♭ -5/R
A♭ C E𝄫
A♭ -5/2
C E𝄫 A♭
A♭ -5/3
E𝄫 A♭ C


A♭dim
8va
E𝄫
C♭
A♭
A♭ dim/R
A♭ C♭ E𝄫
A♭ dim/2
C♭ E𝄫 A♭
A♭ dim/3
E𝄫 A♭ C♭

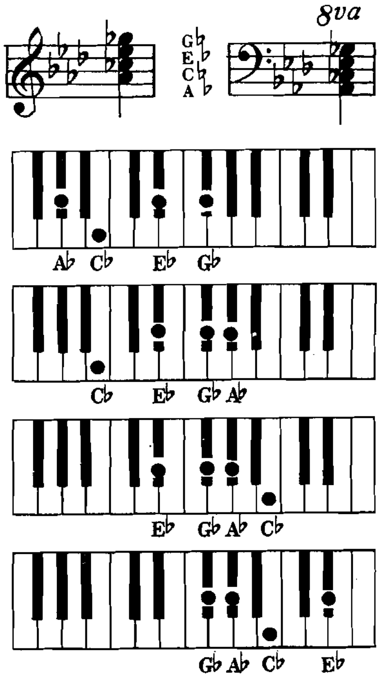
A♭maj7



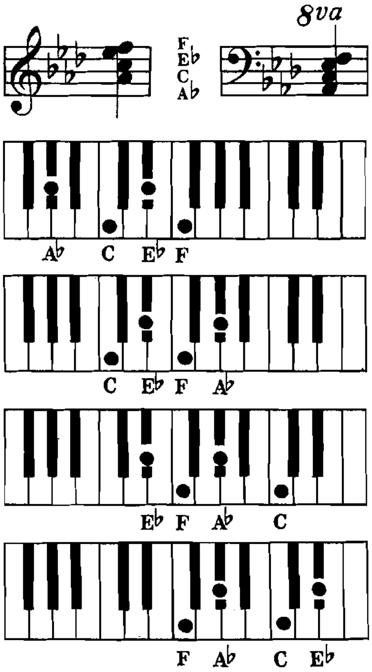
A♭7



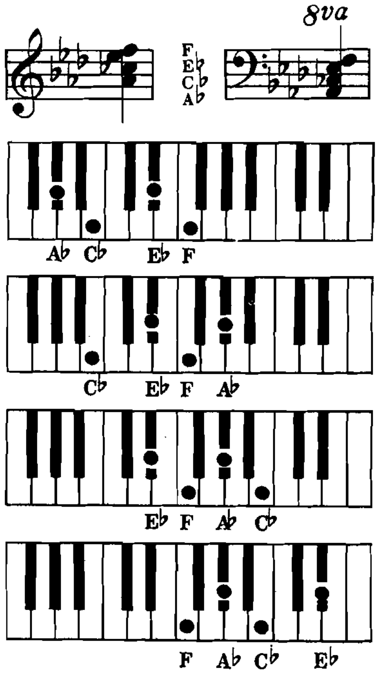
A♭m7



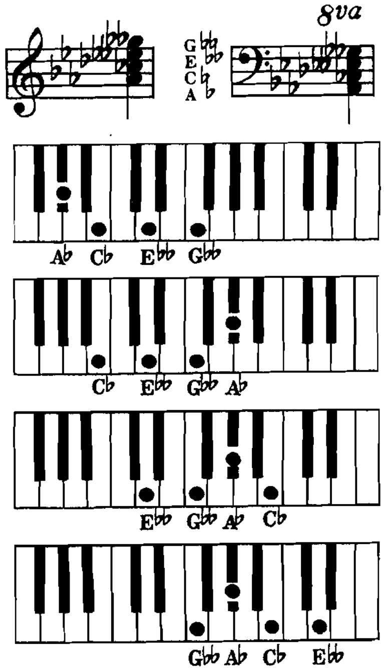
A♭6



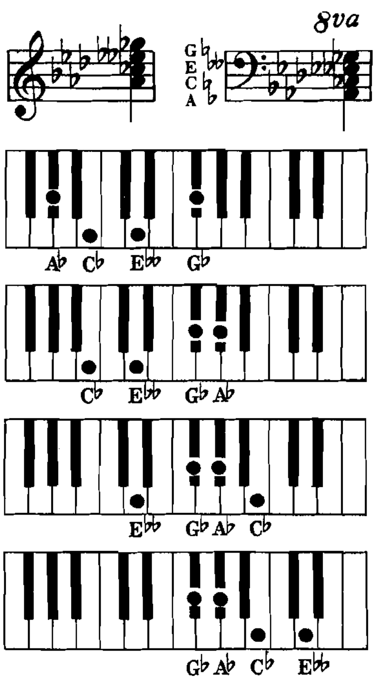
A♭m6



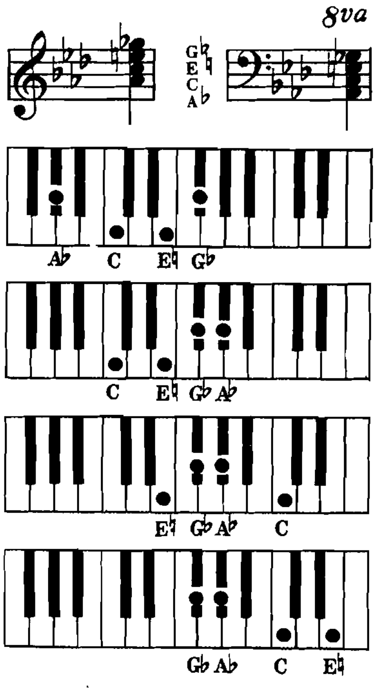
A♭ dim7



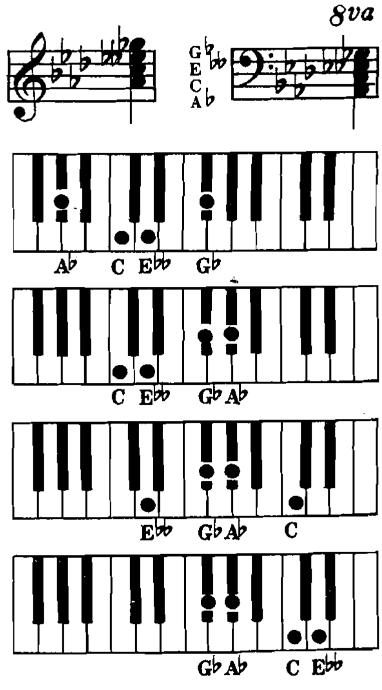
A♭m7-5

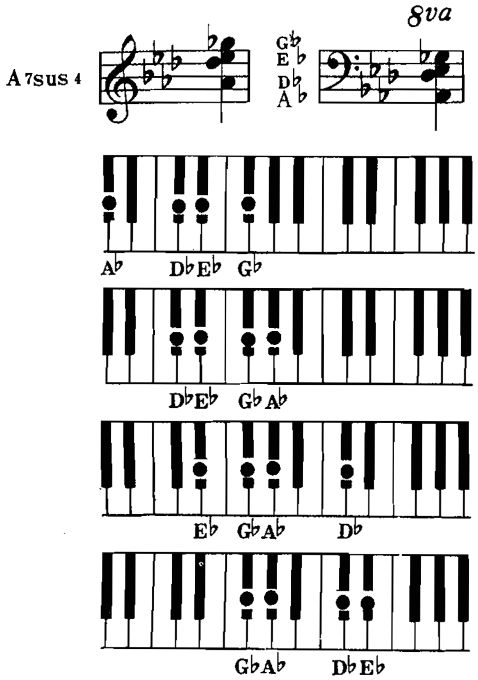


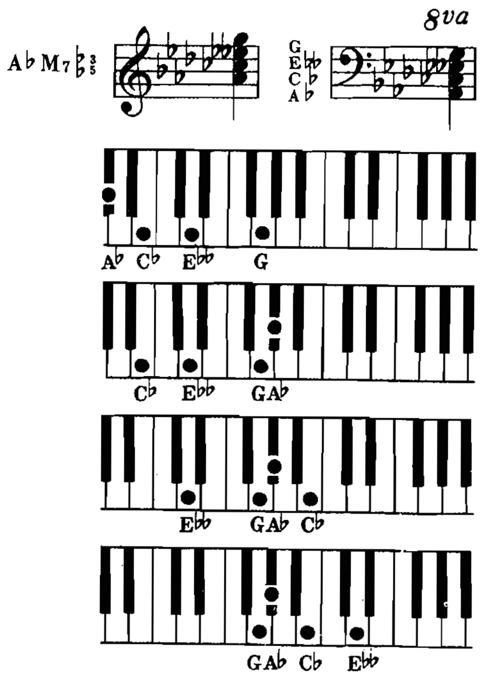
A♭7+5

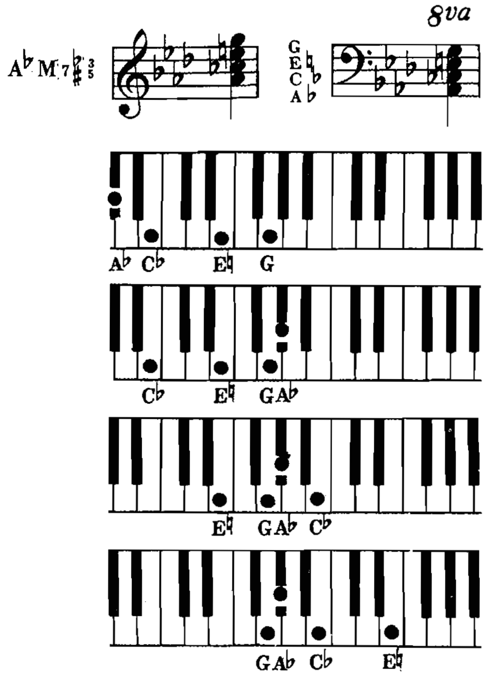


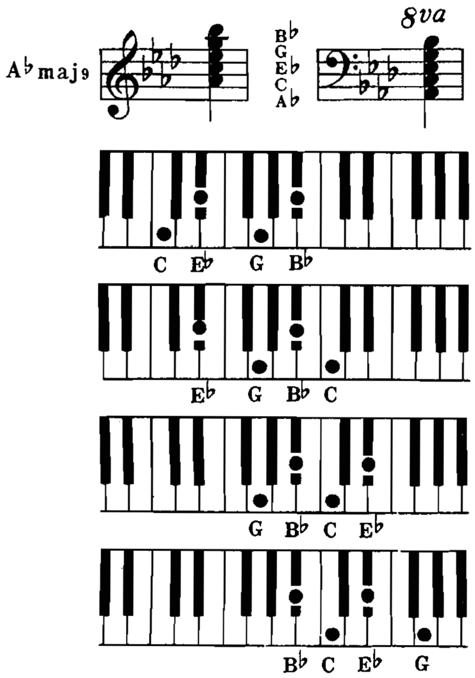
A♭7-5

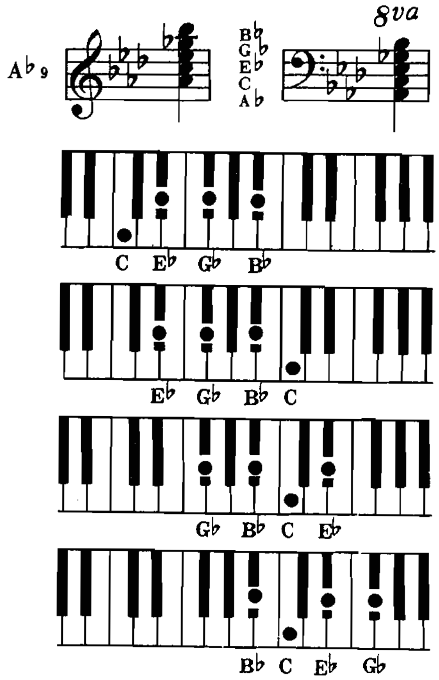


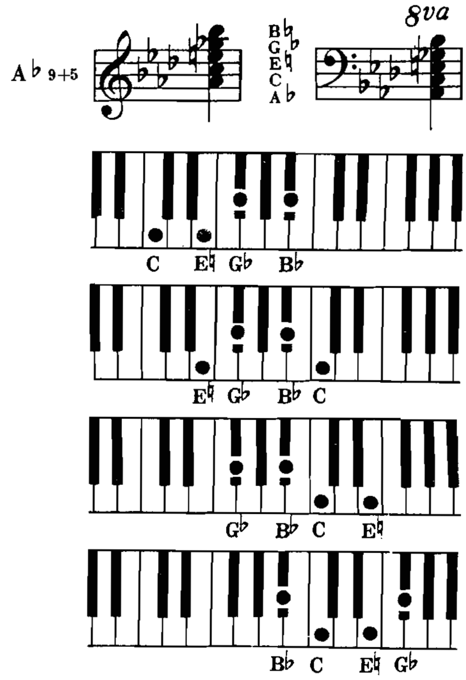

A7sus 4
G♭
E♭
D♭
A♭
8va
A♭ D♭E♭ G♭
D♭E♭ G♭A♭
E♭ G♭A♭ D♭
G♭A♭ D♭E♭

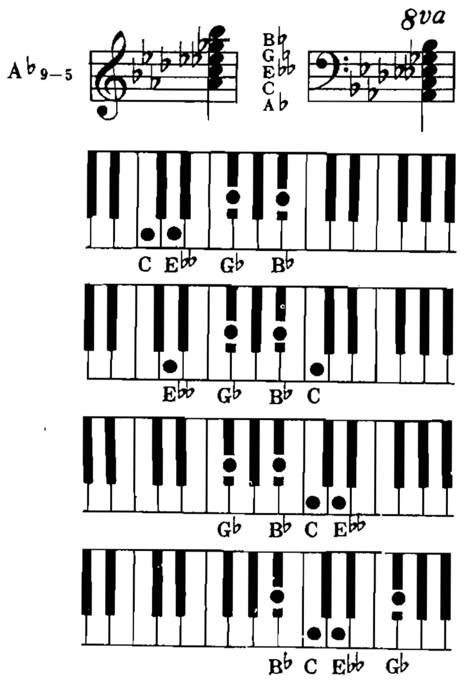

A♭M7 ♭3 ♭5
G
E♭♭
C♭
A♭
8va
A♭ C♭ E♭♭ G
C♭ E♭♭ GA♭
E♭♭ GA♭ C♭
GA♭ C♭ E♭♭

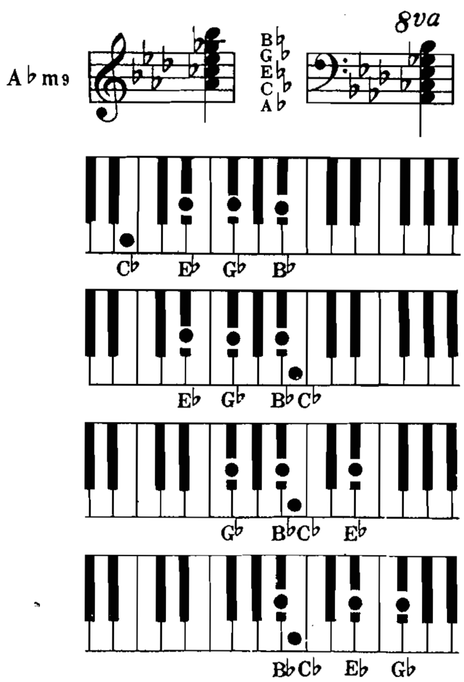

A♭M7 ♭3 ♯5
G
E♮
C♭
A♭
8va
A♭ C♭ E♮ G
C♭ E♮ GA♭
E♮ GA♭ C♭
GA♭ C♭ E♮

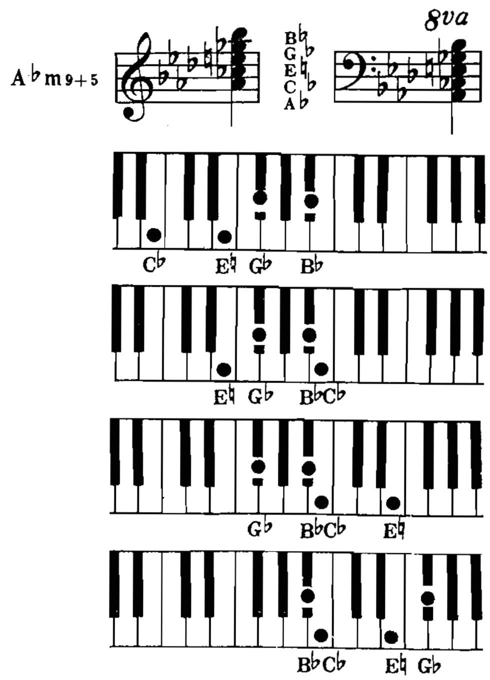

A♭maj9
B♭
G
E♭
C
A♭
8va
C E♭ G B♭
E♭ G B♭ C
G B♭ C E♭
B♭ C E♭ G


A♭9
B♭
G♭
E♭
C
A♭
8va
C E♭ G♭ B♭
E♭ G♭ B♭ C
G♭ B♭ C E♭
B♭ C E♭ G♭

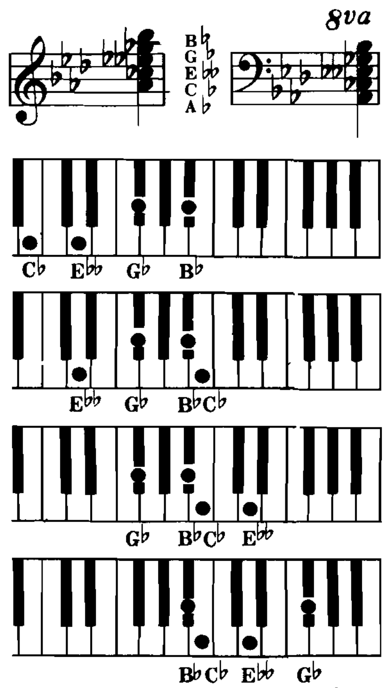

A♭9+5
B♭
G♭
E♮
C
A♭
8va
C E♮ G♭ B♭
E♮ G♭ B♭ C
G♭ B♭ C E♮
B♭ C E♮ G♭


A♭9−5
B♭
G♭
E♭♭
C
A♭
8va
C E♭♭ G♭ B♭
E♭♭ G♭ B♭ C
G♭ B♭ C E♭♭
B♭ C E♭♭ G♭

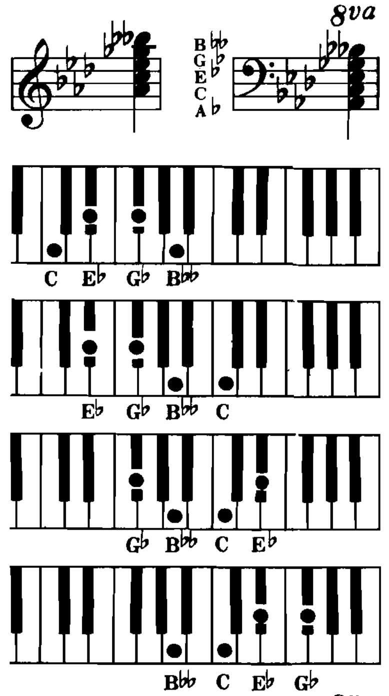

A♭m9
B♭
G♭
E♭
C♭
A♭
8va
C♭ E♭ G♭ B♭
E♭ G♭ B♭C♭
G♭ B♭C♭ E♭
B♭C♭ E♭ G♭


A♭m9+5
B♭
G♭
E♮
C♭
A♭
8va
C♭ E♮ G♭ B♭
E♮ G♭ B♭C♭
G♭ B♭C♭ E♮
B♭C♭ E♮ G♭

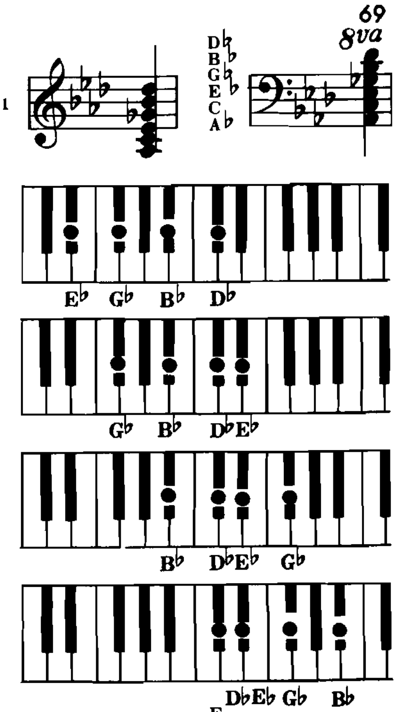
A♭m9-5



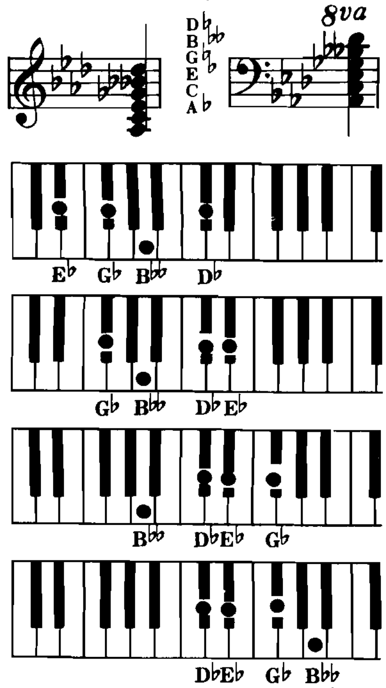
A♭ 7, ♭ 9



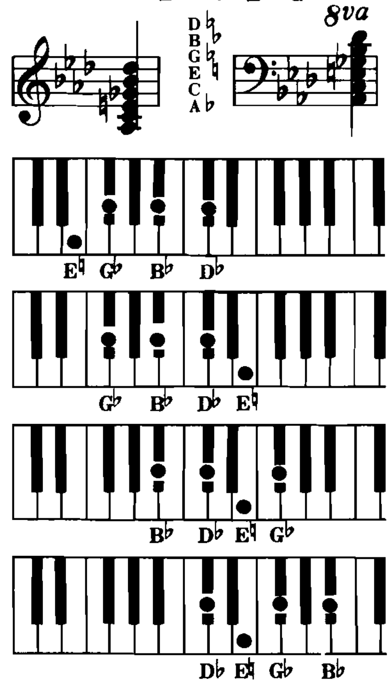
A♭ 11



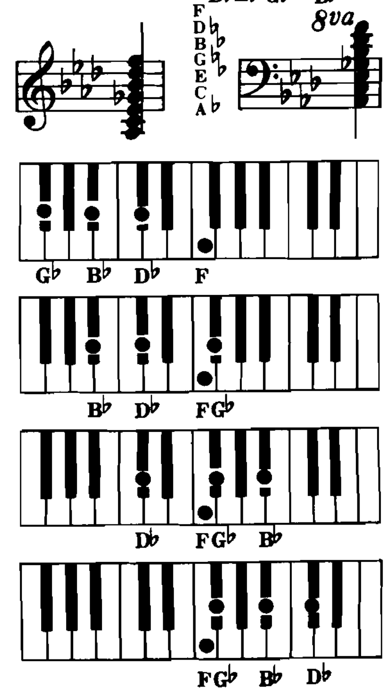
A♭ 11, ♭ 9



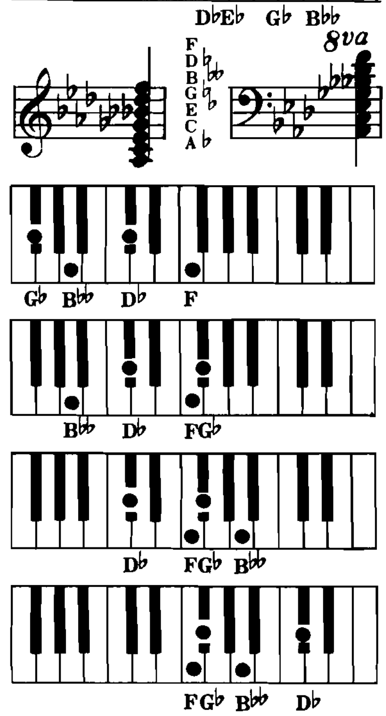
A♭ 11, ♯ 5



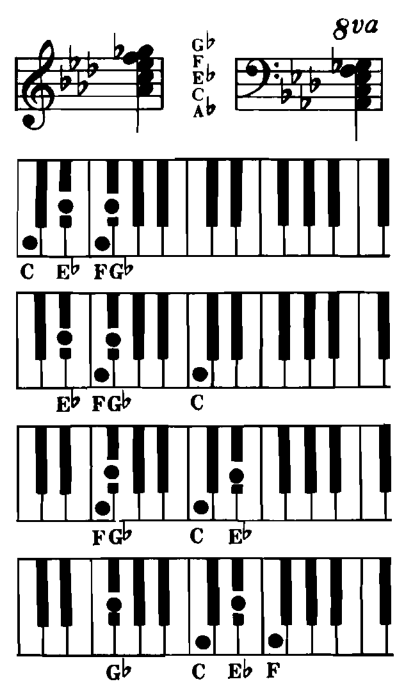
A♭13



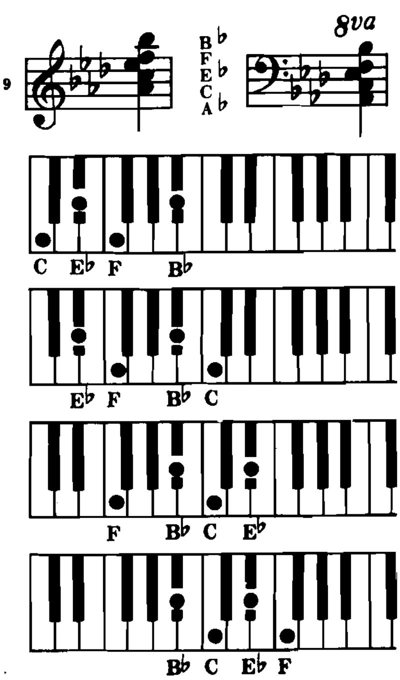
A♭13, ♭ 9



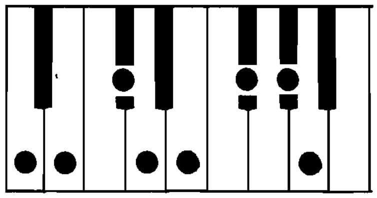
A♭7, 6



A♭ 6, 9

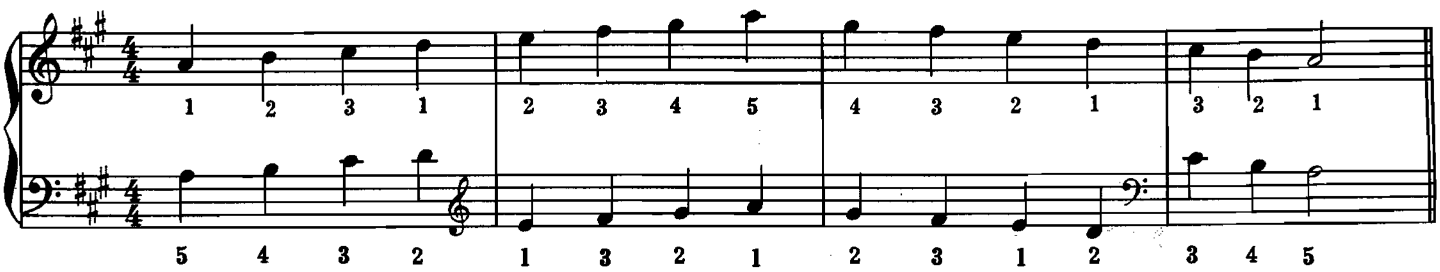


A Major Scale in One Octave

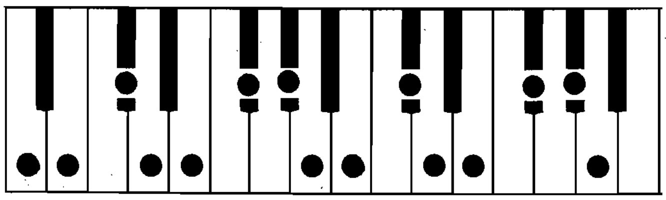


Scale Tones = A B C♯ D E F♯ G♯ A

Scale Degrees = 1 2 3 4 5 6 7 8

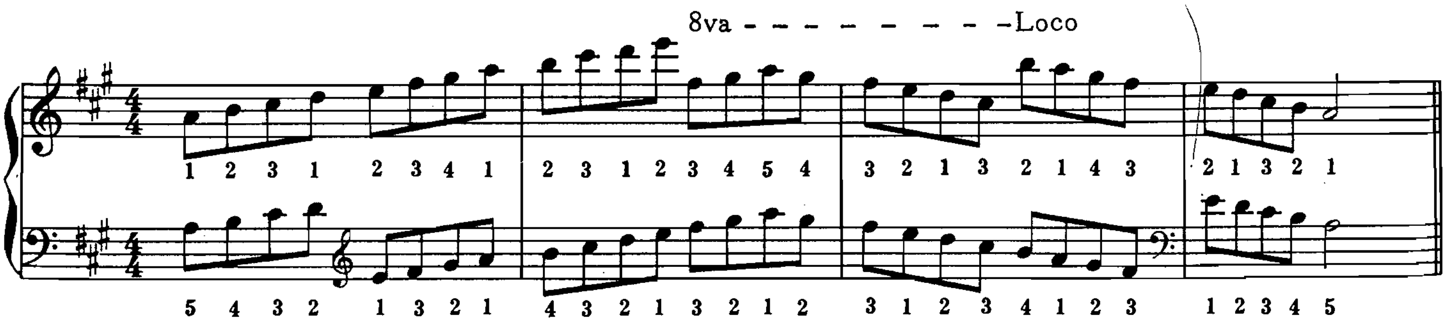


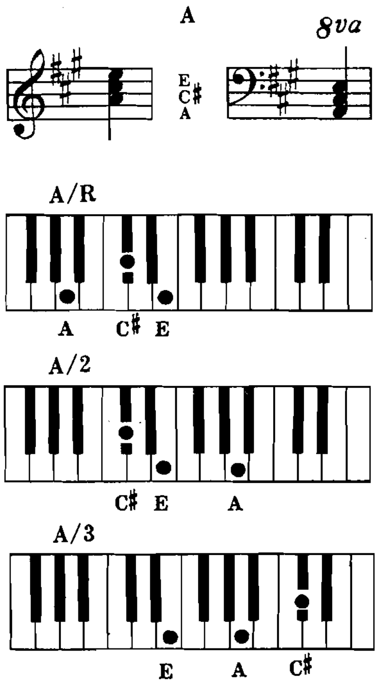
A Major Scale in Two Octaves

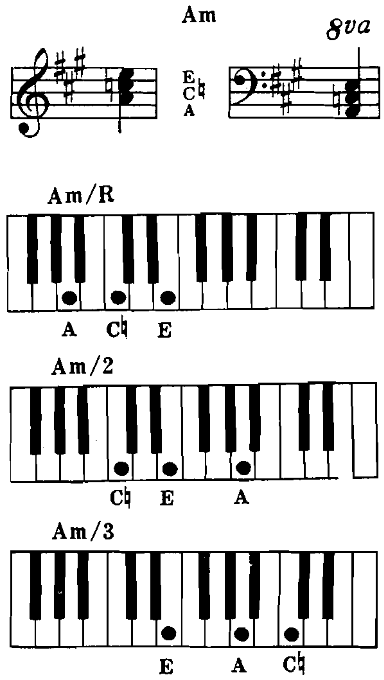


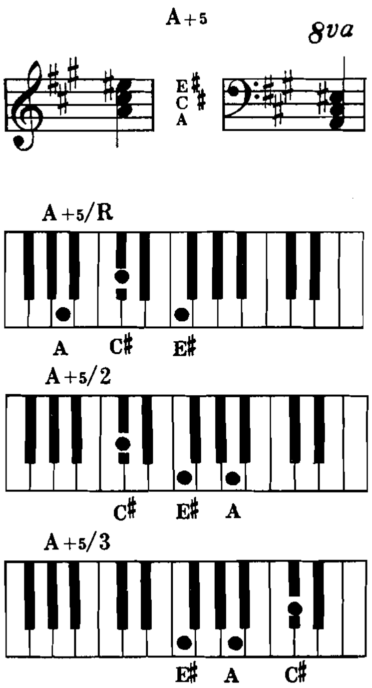
Scale Tones = A B C♯ D E F♯ G♯ A B C♯ D E F♯ G♯ A

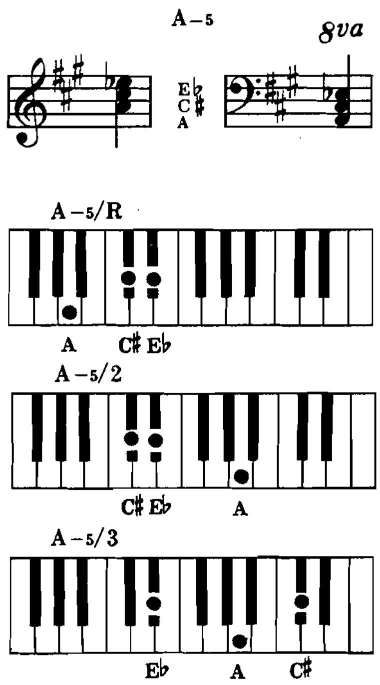
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

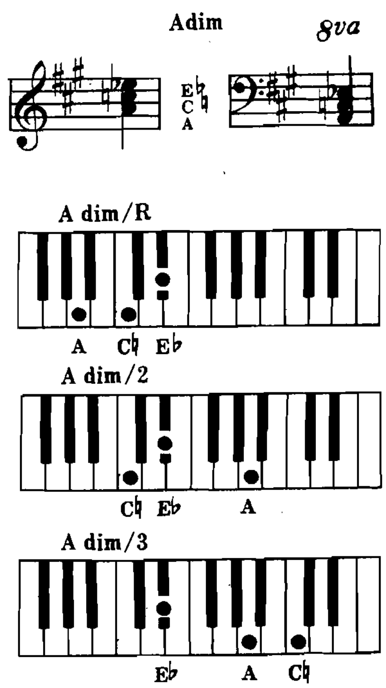



A
8va
E
C♯
A
A/R
A C♯ E
A/2
C♯ E A
A/3
E A C♯

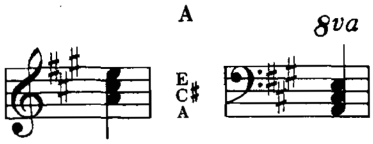

Am
8va
E
C♮
A
Am/R
A C♮ E
Am/2
C♮ E A
Am/3
E A C♮


A+5
8va
E♯
C♯
A
A+5/R
A C♯ E♯
A+5/2
C♯ E♯ A
A+5/3
E♯ A C♯


A−5
8va
E♭
C♯
A
A−5/R
A C♯ E♭
A−5/2
C♯ E♭ A
A−5/3
E♭ A C♯


Adim
8va
E♭
C
A
A dim/R
A C♮ E♭
A dim/2
C♮ E♭ A
A dim/3
E♭ A C♮

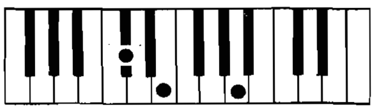
A



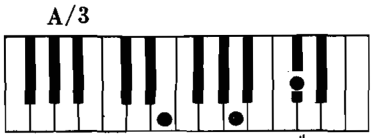
A/R


A C♯ E

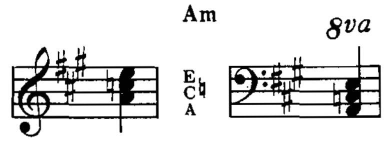
A/2


C♯ E A

A/3


E A C♯

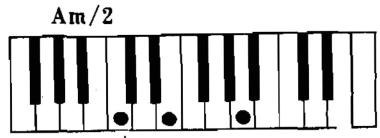
Am



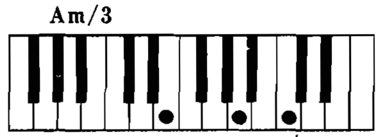
Am/R


A C♮ E

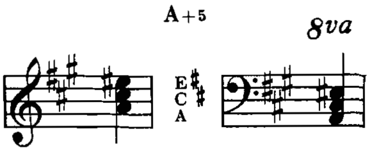
Am/2


C♮ E A

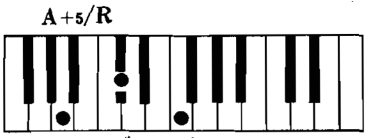
Am/3


E A C♮

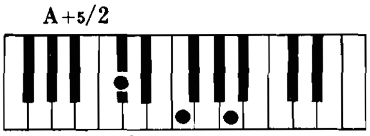
A+5



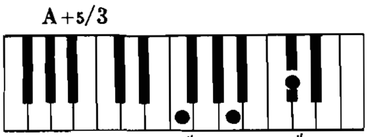
A+5/R


A C♯ E♯

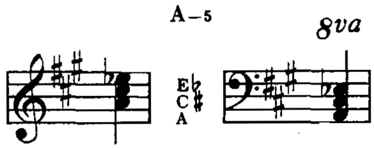
A+5/2


C♯ E♯ A

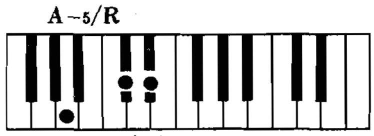
A+5/3


E♯ A C♯

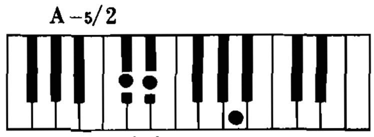
A−5



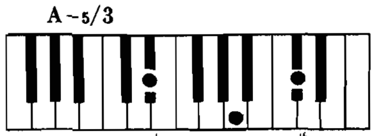
A−5/R


A C♯ E♭

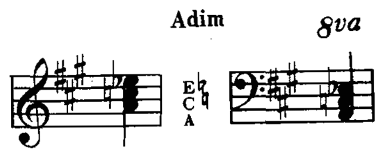
A−5/2


C♯ E♭ A

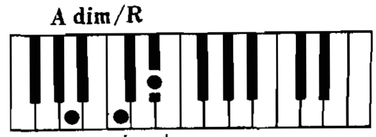
A−5/3


E♭ A C♯

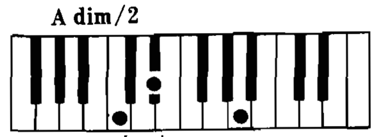
Adim



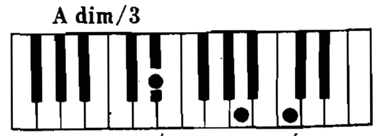
A dim/R

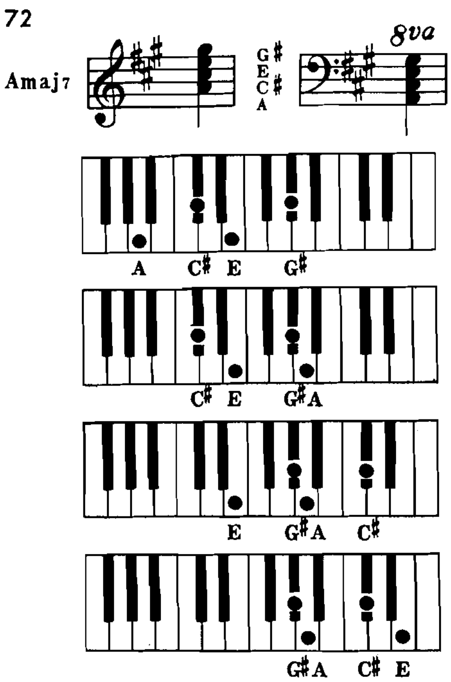

A C♮ E♭

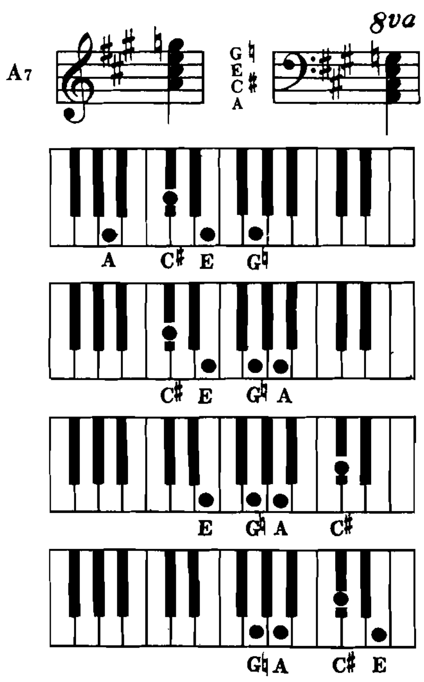
A dim/2

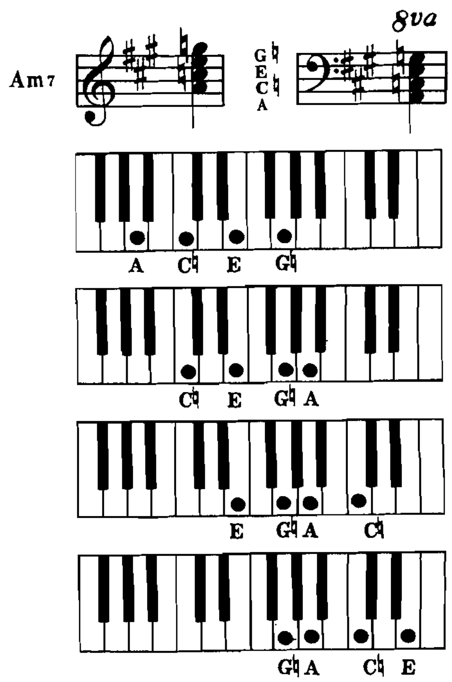

C♮ E♭ A

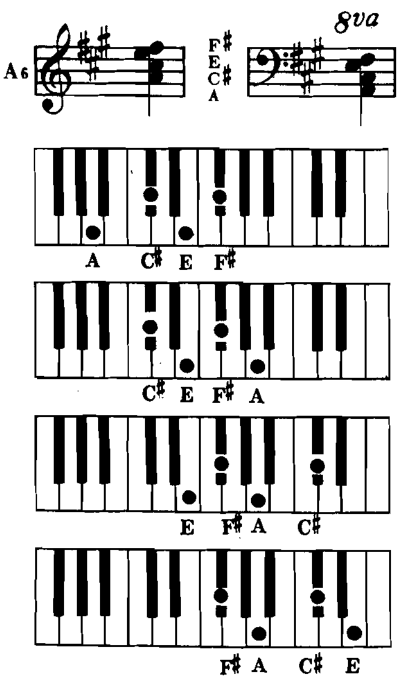
A dim/3

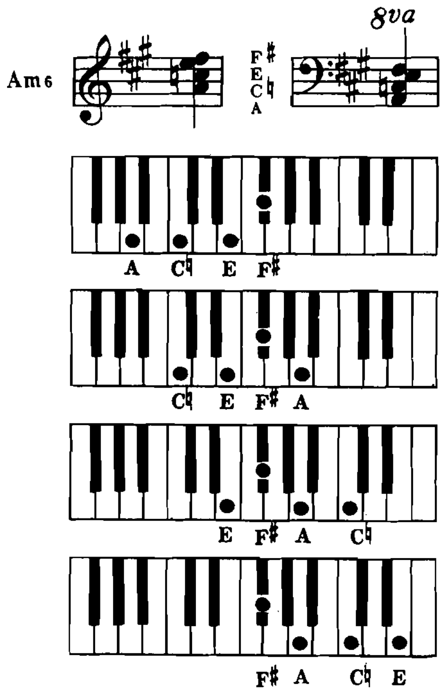

E♭ A C♮

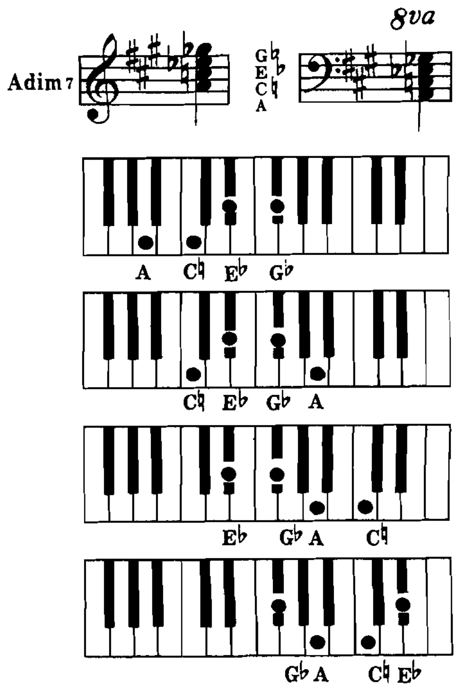

Amaj7
G♯
E
C♯
A
8va
A C♯ E G♯
C♯ E G♯ A
E G♯ A C♯
G♯ A C♯ E

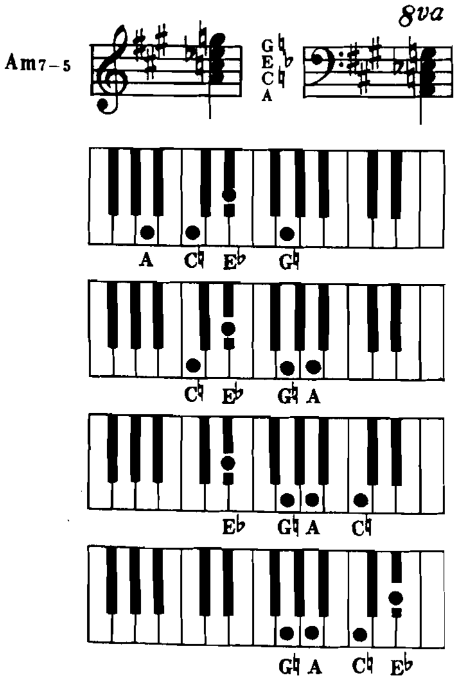

A7
G♮
E
C♯
A
8va
A C♯ E G♮
C♯ E G♮ A
E G♮ A C♯
G♮ A C♯ E

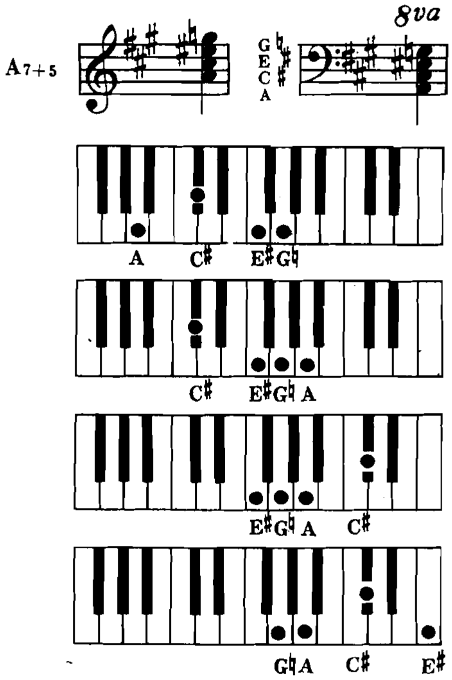

Am7
G♮
E
C♮
A
8va
A C♮ E G♮
C♮ E G♮ A
E G♮ A C♮
G♮ A C♮ E

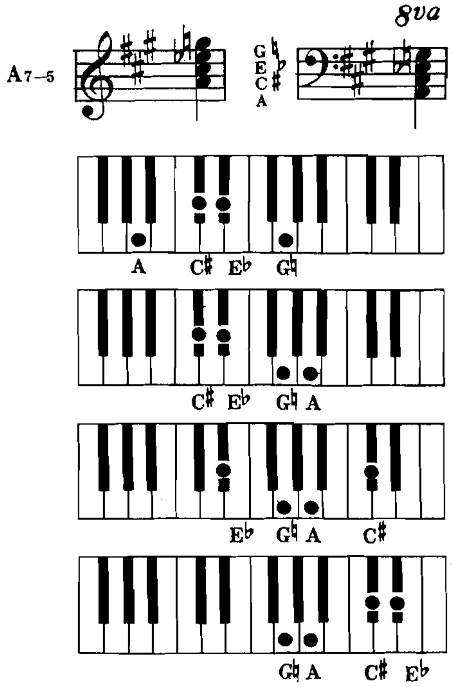

A6
F♯
E
C♯
A
8va
A C♯ E F♯
C♯ E F♯ A
E F♯ A C♯
F♯ A C♯ E

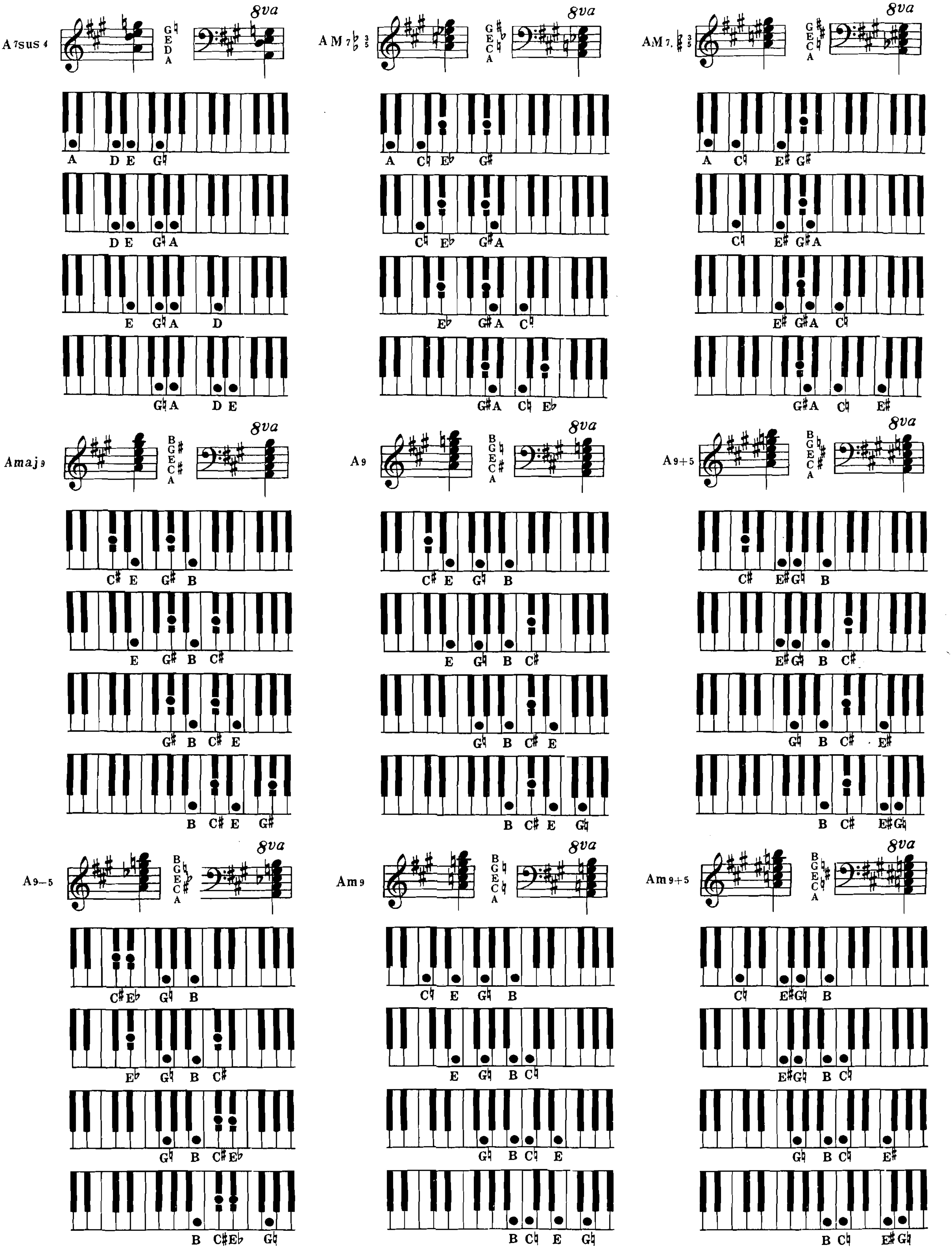

Am6
F♯
E
C♮
A
8va
A C♮ E F♯
C♮ E F♯ A
E F♯ A C♮
F♯ A C♮ E


Adim7
G♭
E♭
C♮
A
8va
A C♮ E♭ G♭
C♮ E♭ G♭ A
E♭ G♭ A C♮
G♭ A C♮ E♭

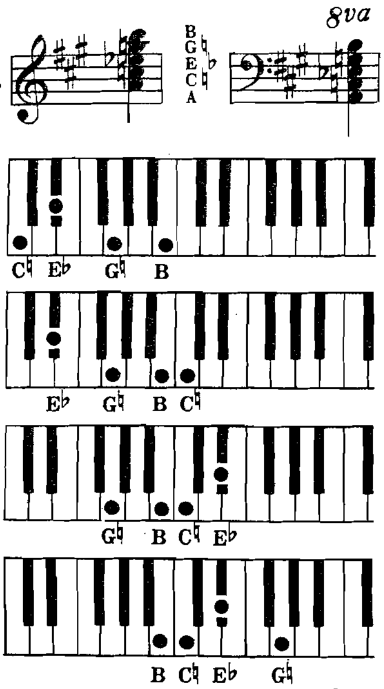

Am7-5
G♮
E♭
C♮
A
8va
A C♮ E♭ G♮
C♮ E♭ G♮ A
E♭ G♮ A C♮
G♮ A C♮ E♭


A7+5
G♮
E♯
C♯
A
8va
A C♯ E♯ G♮
C♯ E♯ G♮ A
E♯ G♮ A C♯
G♮ A C♯ E♯

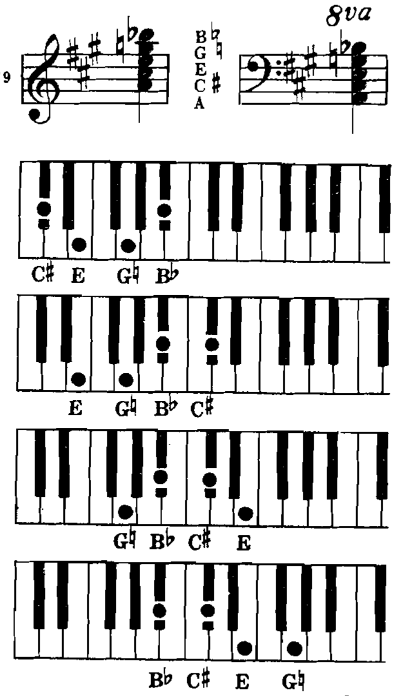

A7-5
G♮
E♭
C♯
A
8va
A C♯ E♭ G♮
C♯ E♭ G♮ A
E♭ G♮ A C♯
G♮ A C♯ E♭


A7sus4
G♮ E D A
8va
A D E G♮
D E G♮ A
E G♮ A D
G♮ A D E
AM7 ♭3 ♭5
G♯ E♭ C♮ A
8va
A C♮ E♭ G♯
C♮ E♭ G♯ A
E♭ G♯ A C♮
G♯ A C♮ E♭
AM7 ♮3 ♯5
G♯ E♯ C♮ A
8va
A C♮ E♯ G♯
C♮ E♯ G♯ A
E♯ G♯ A C♮
G♯ A C♮ E♯
Amaj9
B G♯ E C♯ A
8va
C♯ E G♯ B
E G♯ B C♯
G♯ B C♯ E
B C♯ E G♯
A9
B G♮ E C♯ A
8va
C♯ E G♮ B
E G♮ B C♯
G♮ B C♯ E
B C♯ E G♮
A9+5
B G♮ E♯ C♯ A
8va
C♯ E♯ G♮ B
E♯ G♮ B C♯
G♮ B C♯ E♯
B C♯ E♯ G♮
A9−5
B G♮ E♭ C♯ A
8va
C♯ E♭ G♮ B
E♭ G♮ B C♯
G♮ B C♯ E♭
B C♯ E♭ G♮
Am9
B G♮ E C♮ A
8va
C♮ E G♮ B
E G♮ B C♮
G♮ B C♮ E
B C♮ E G♮
Am9+5
B G♮ E♯ C♮ A
8va
C♮ E♯ G♮ B
E♯ G♮ B C♮
G♮ B C♮ E♯
B C♮ E♯ G♮

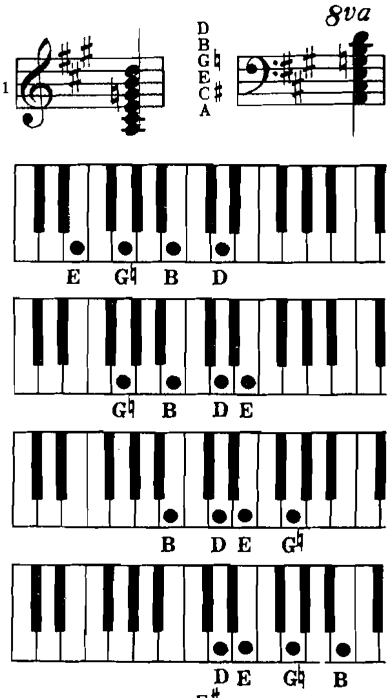
Am9-5



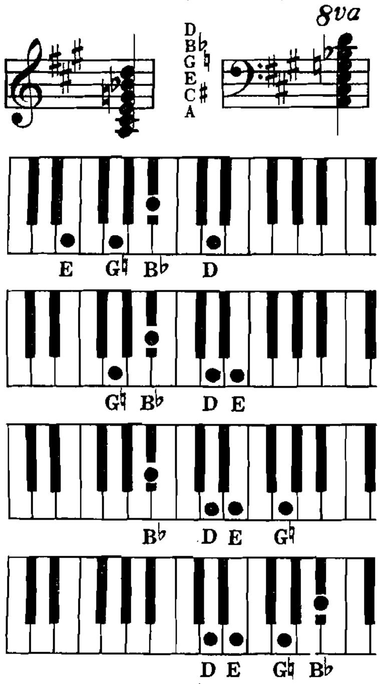
A7, ♭9



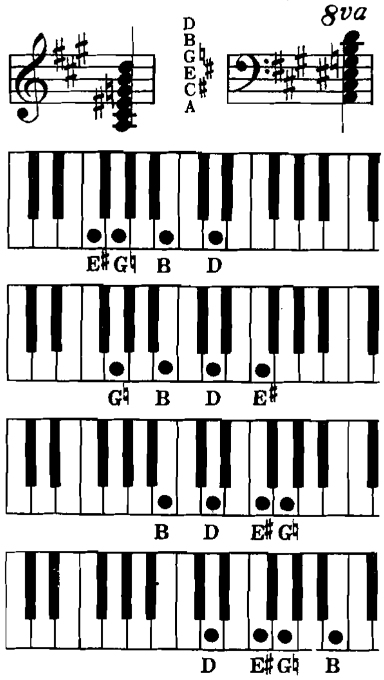
A11



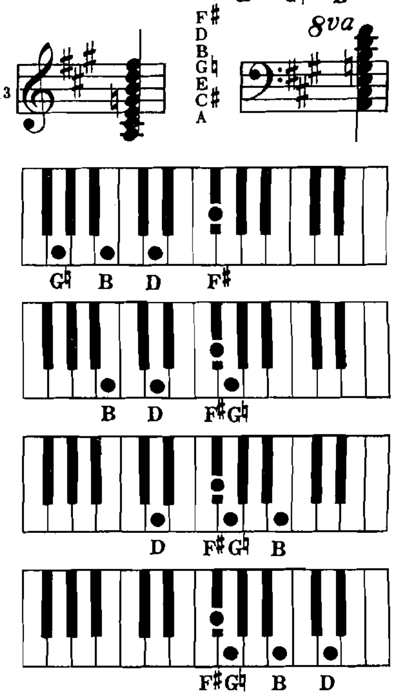
A11, ♭9



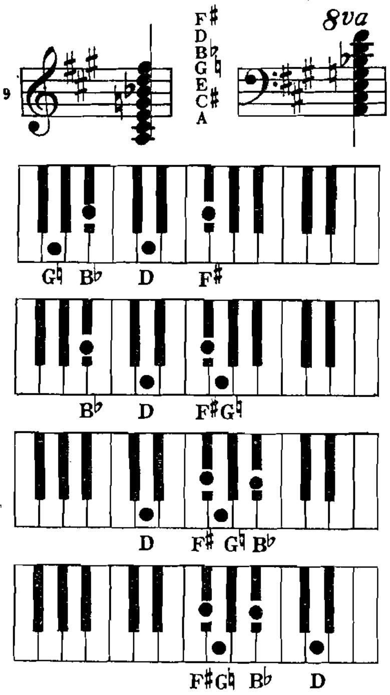
A11, ♯5



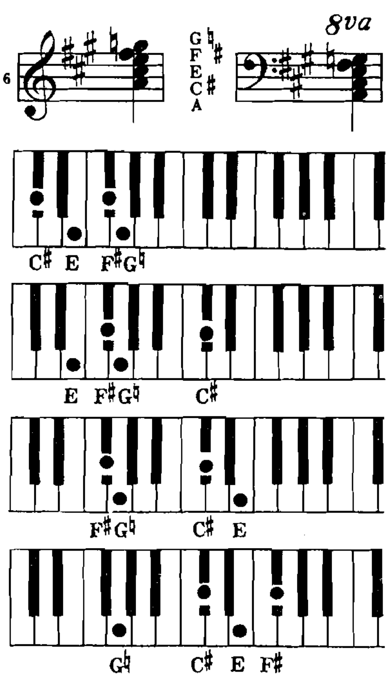
A13



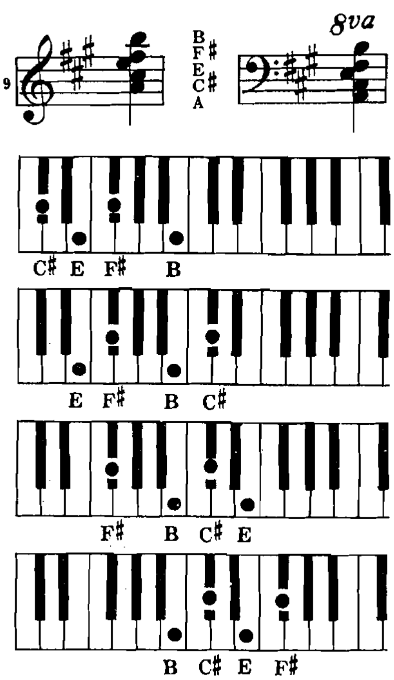
A13, ♭9



A7, 6

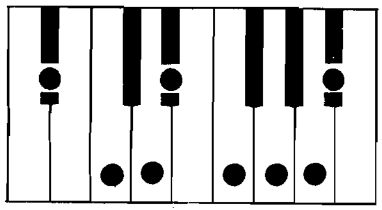


A6, 9



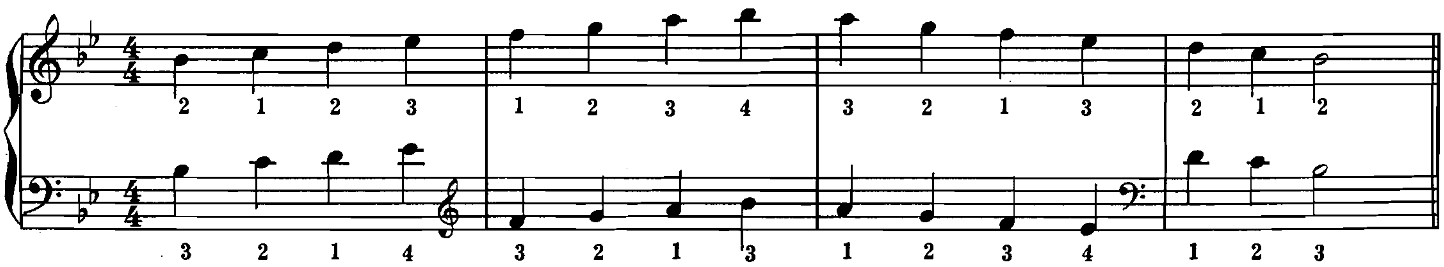
Key of B♭ Major

B♭ Major Scale in One Octave

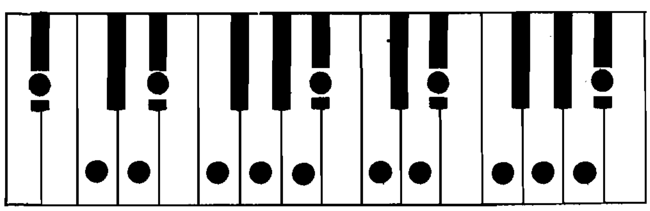


Scale Tones = B♭ C D E♭ F G A B♭

Scale Degrees = 1 2 3 4 5 6 7 8

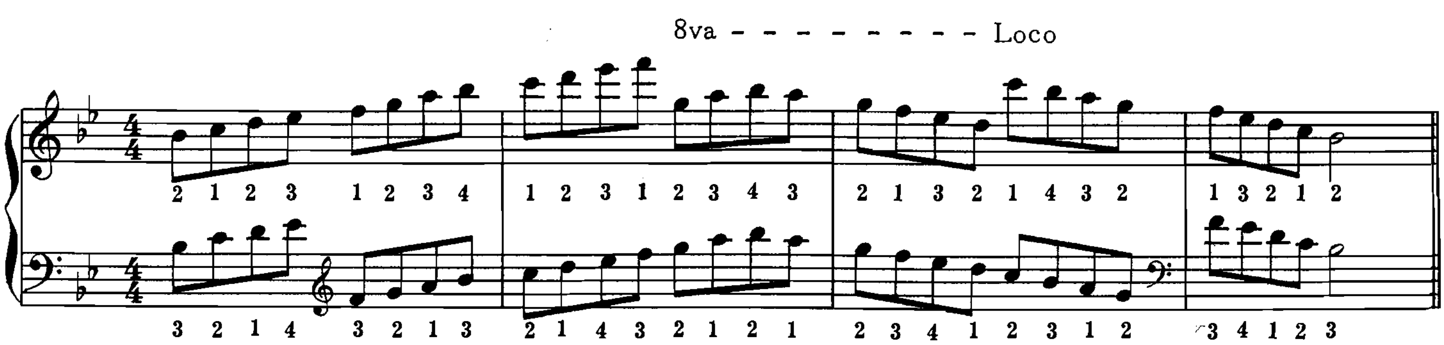


B♭ Major Scale in Two Octaves

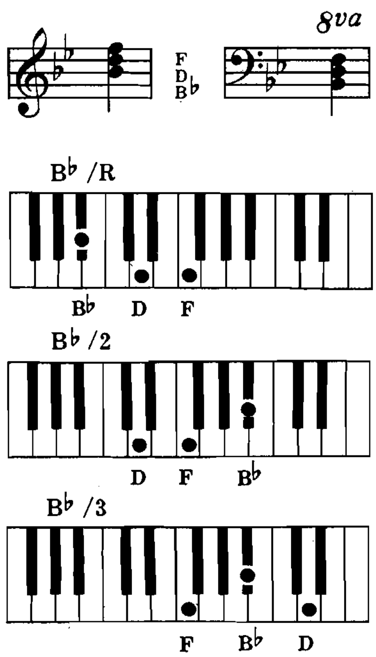


Scale Tones = B♭ C D E♭ F G A B♭ C D E♭ F G A B♭

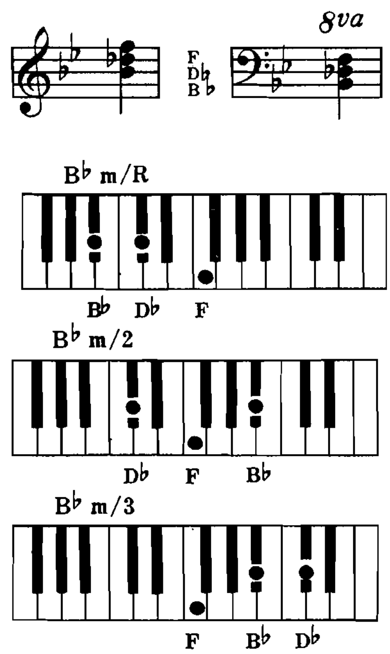
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



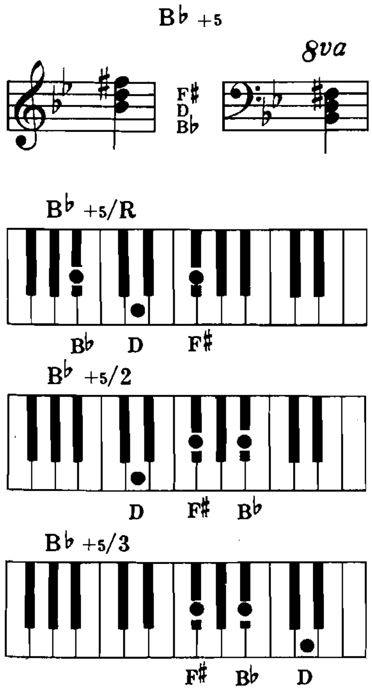
B♭



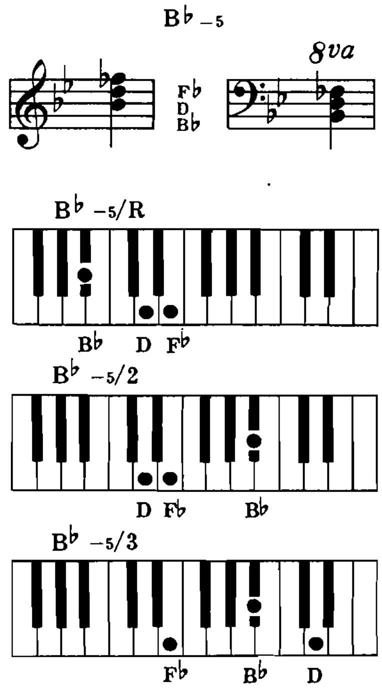
B♭m



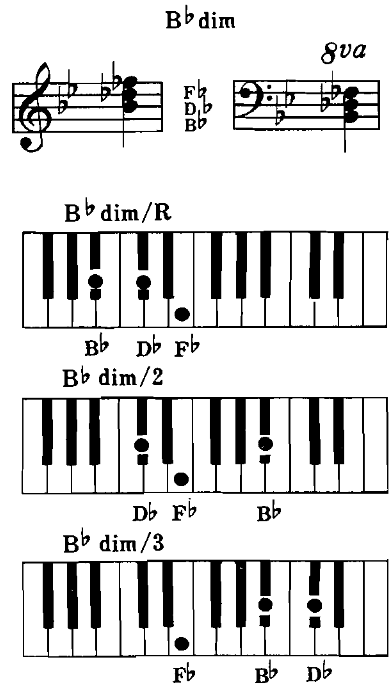
B♭ +5



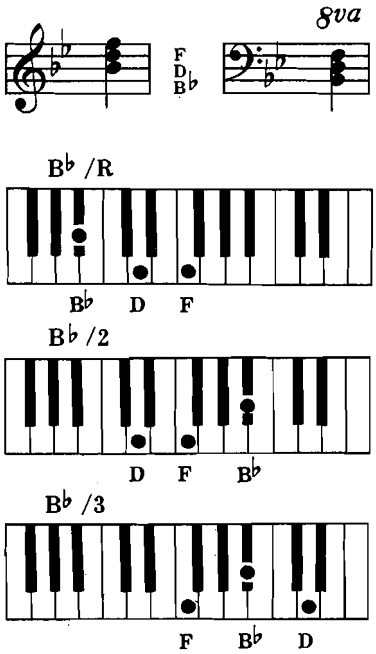
B♭ -5



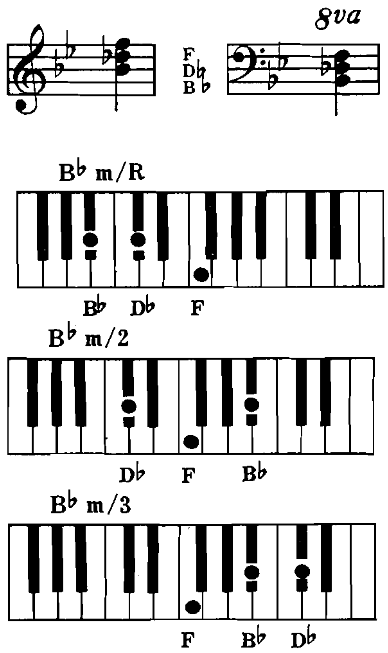
B♭dim



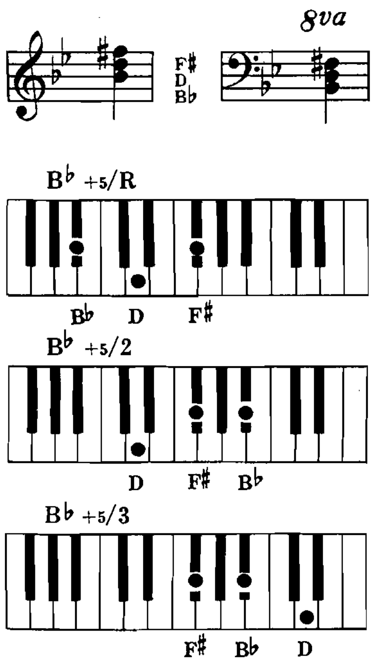
B♭



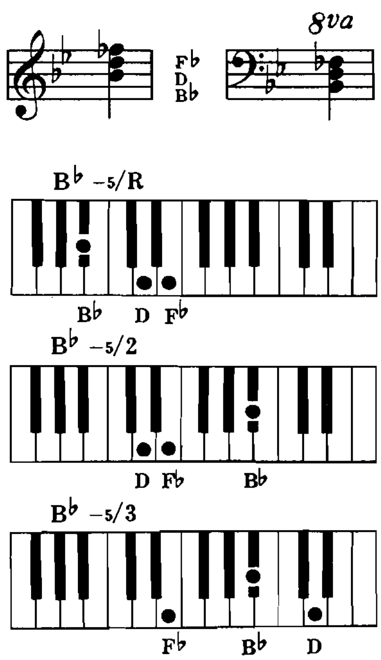
B♭m



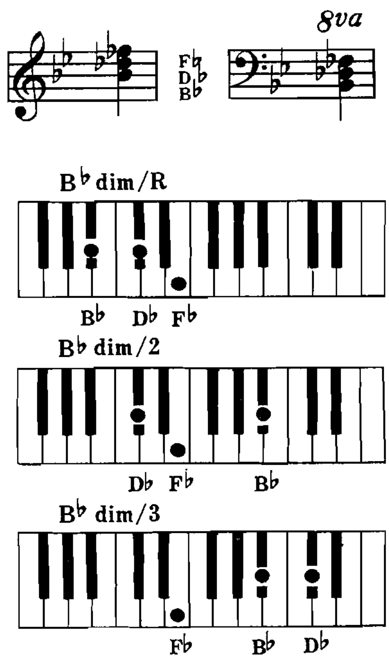
B♭ +5



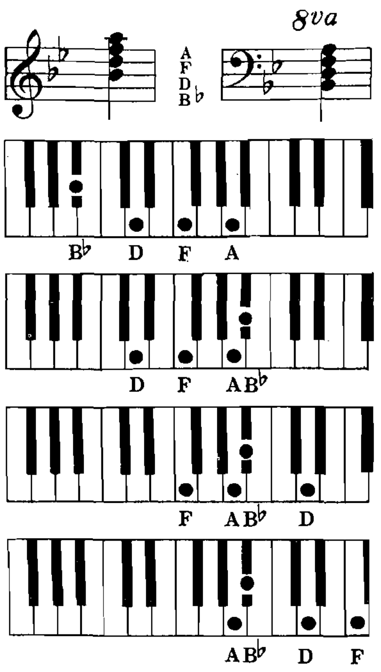
B♭ –5



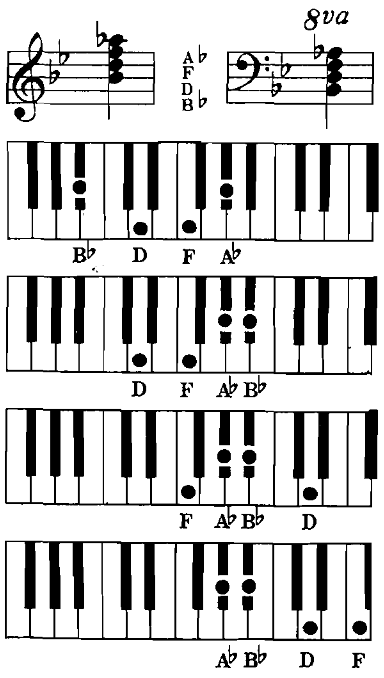
B♭dim



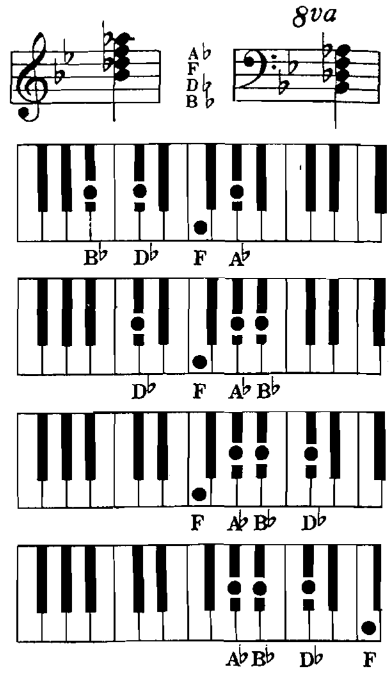
B♭ maj7



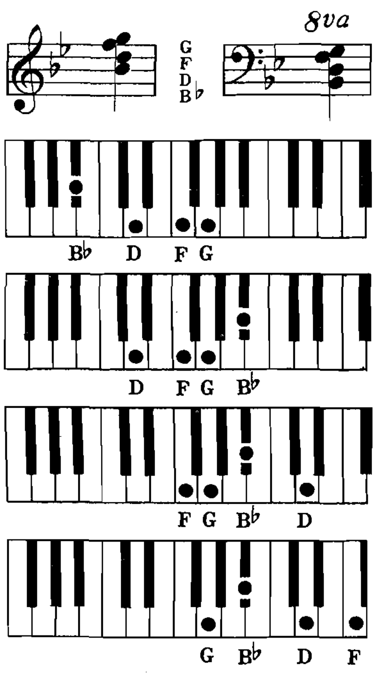
B♭ 7



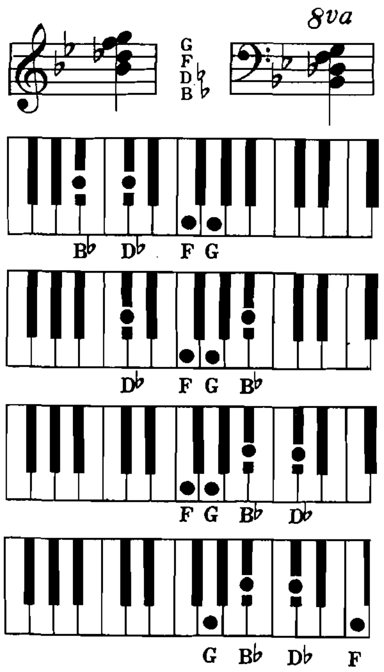
B♭ m7



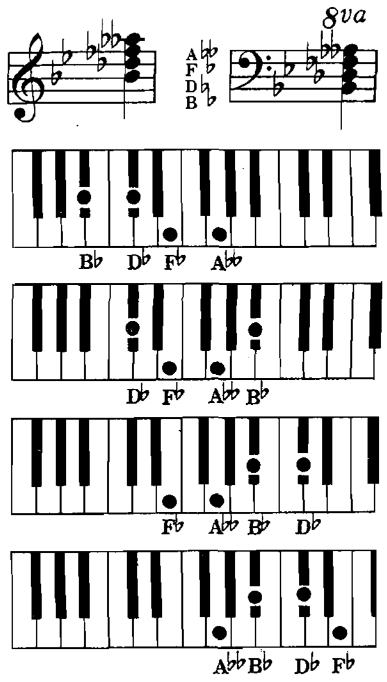
B♭ 6



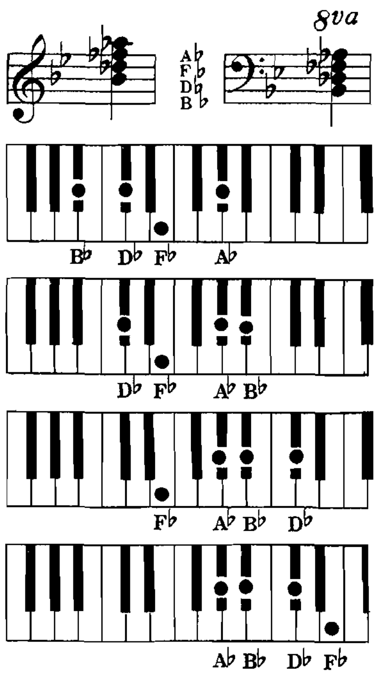
B♭ m6



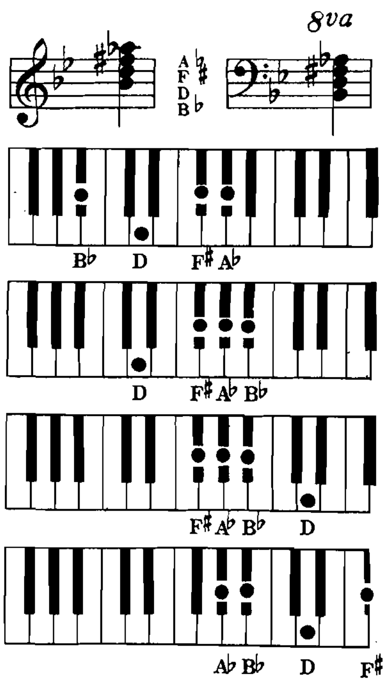
B♭ dim7



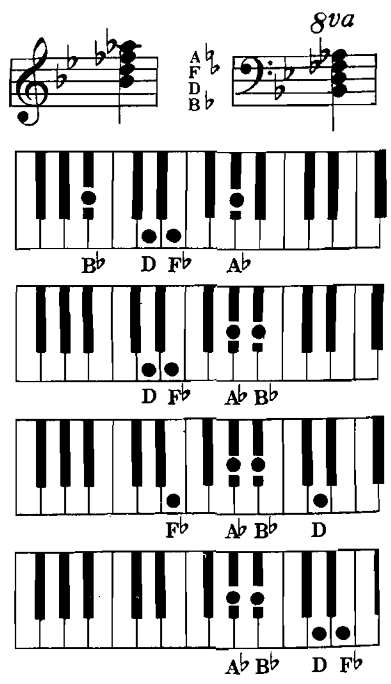
B♭ m7−5

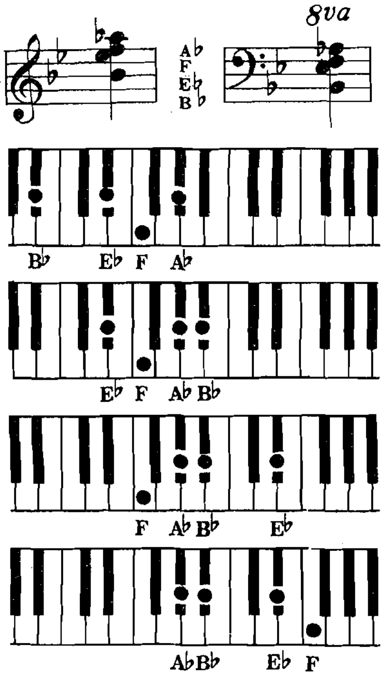


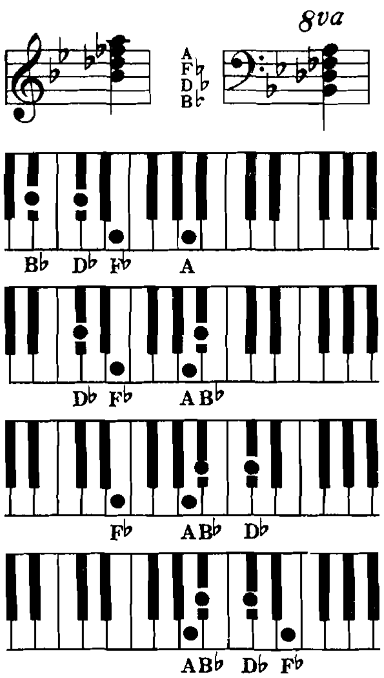
B♭ 7+5

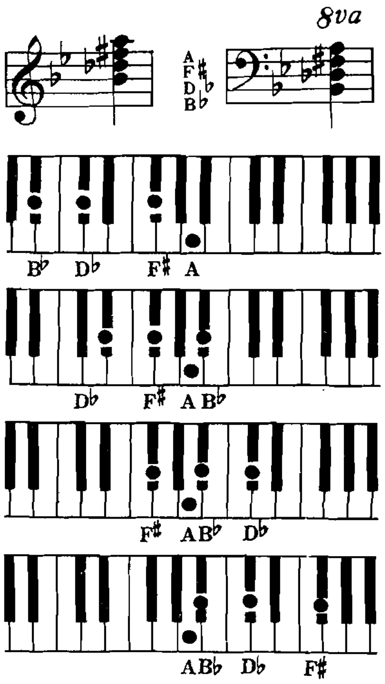


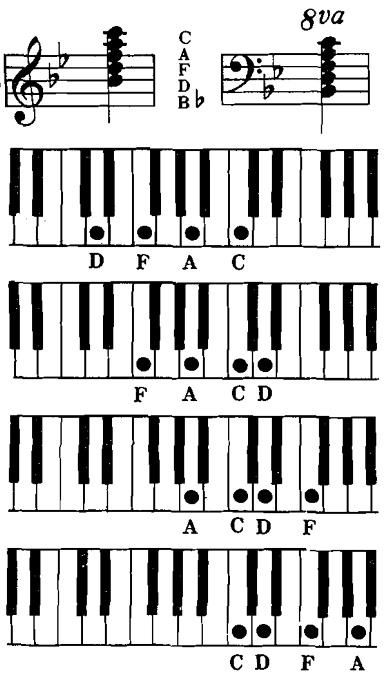
B♭ 7−5

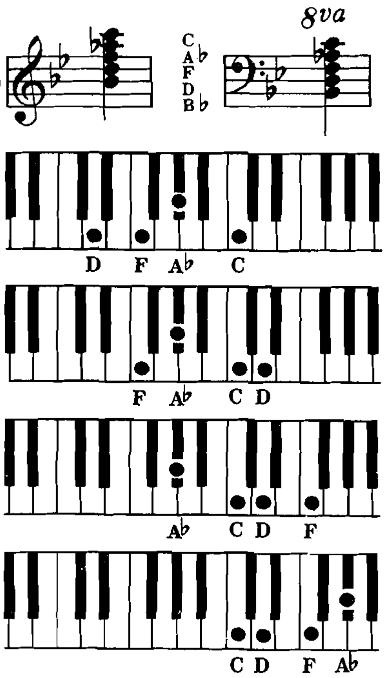


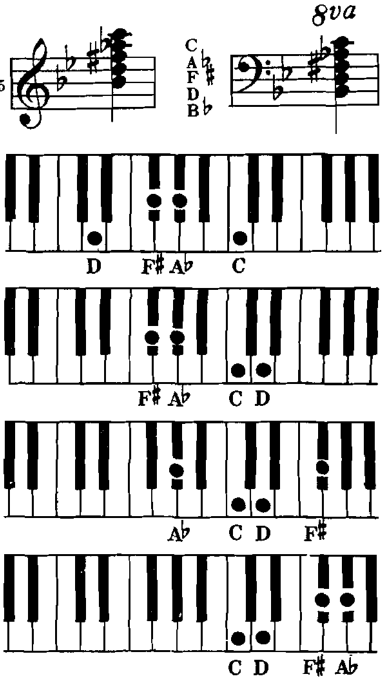
B♭7sus4


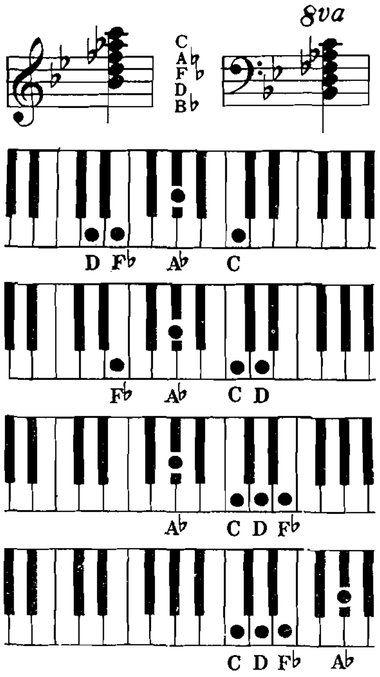
B♭M7, ♭3 ♭5


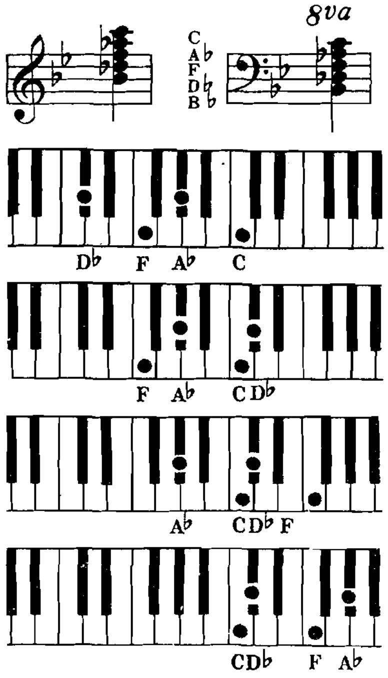
B♭M7, ♭3 ♯5


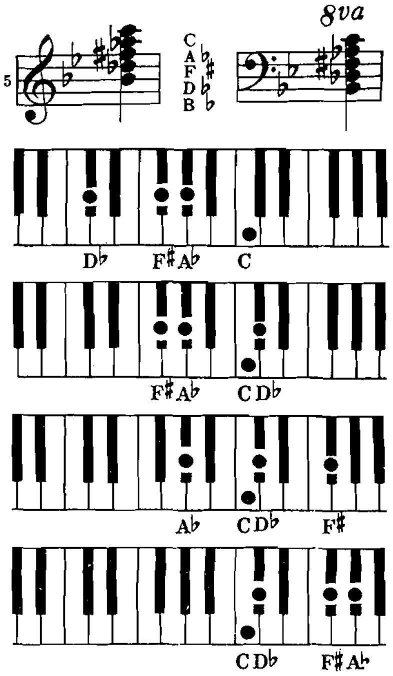
B♭maj9


B♭9


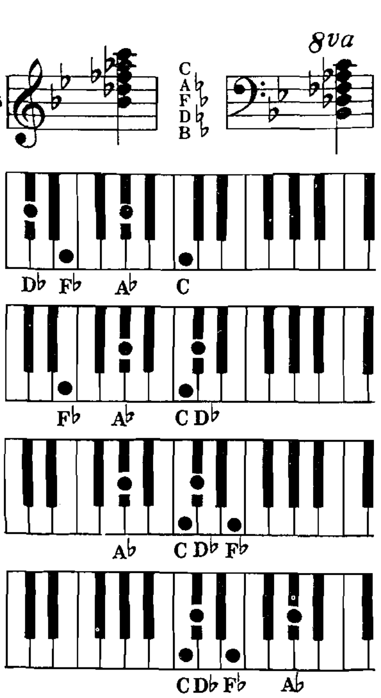
B♭9+5


B♭9−5


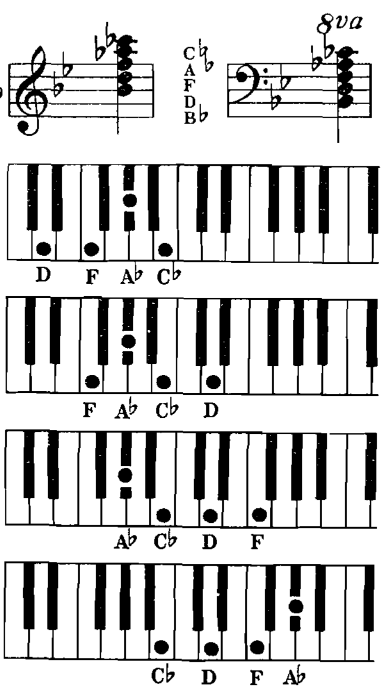
B♭m9


B♭m9+5


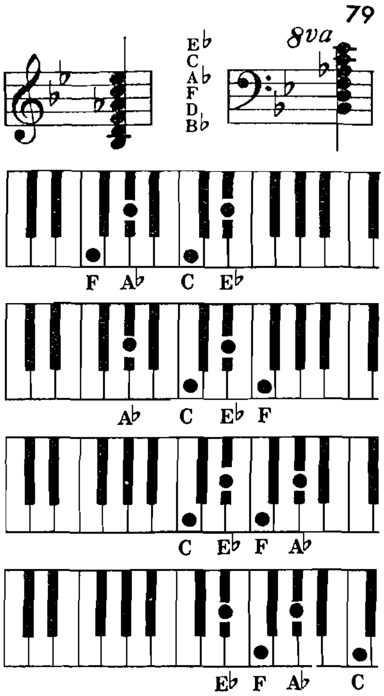
B♭m9-5



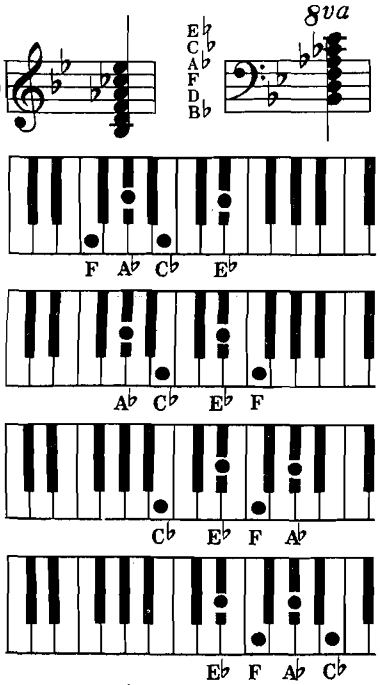
B♭7, ♭9



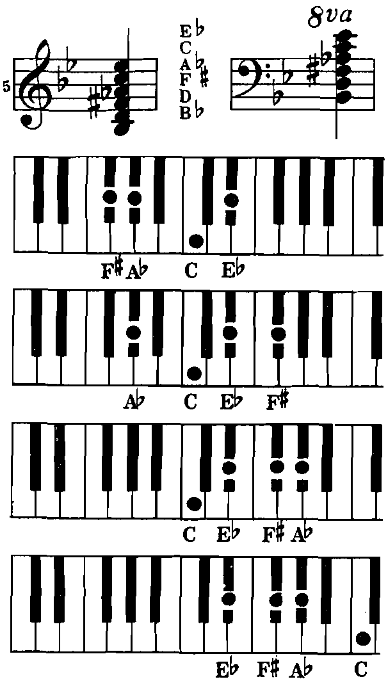
B♭11



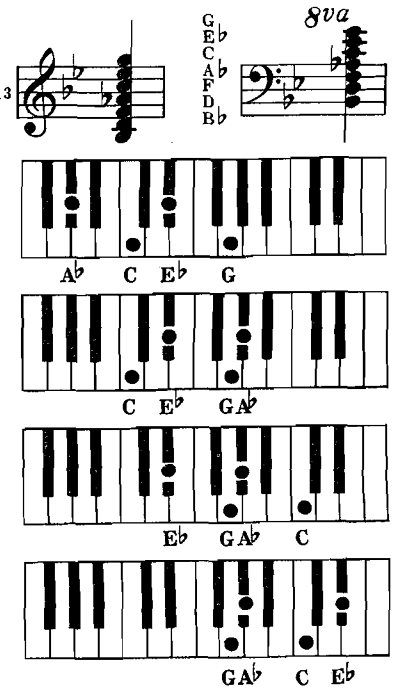
B♭11, ♭9



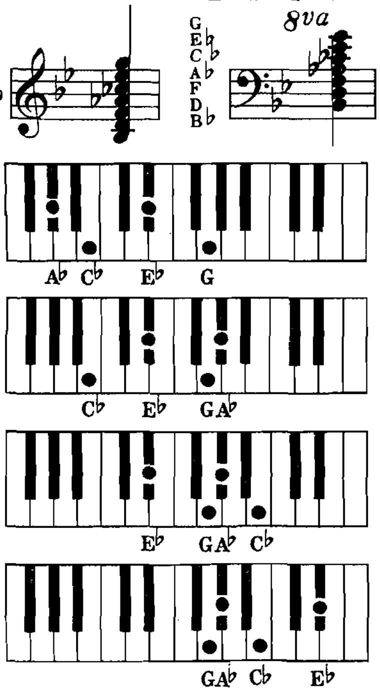
B♭11, ♯5



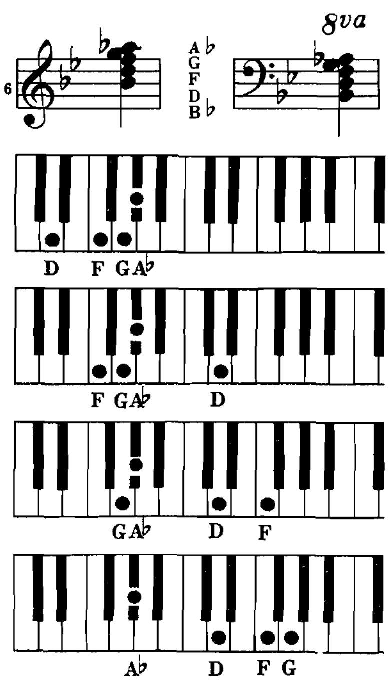
B♭13



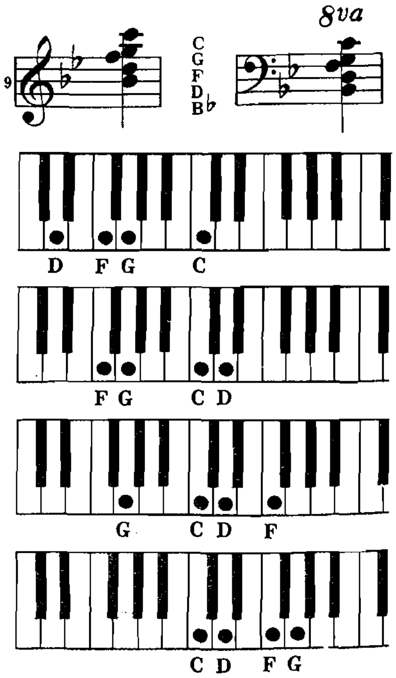
B♭13, ♭9



B♭7, 6

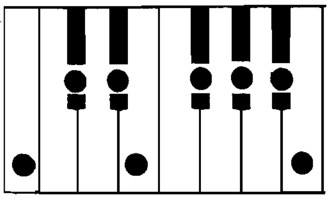


B♭6, 9



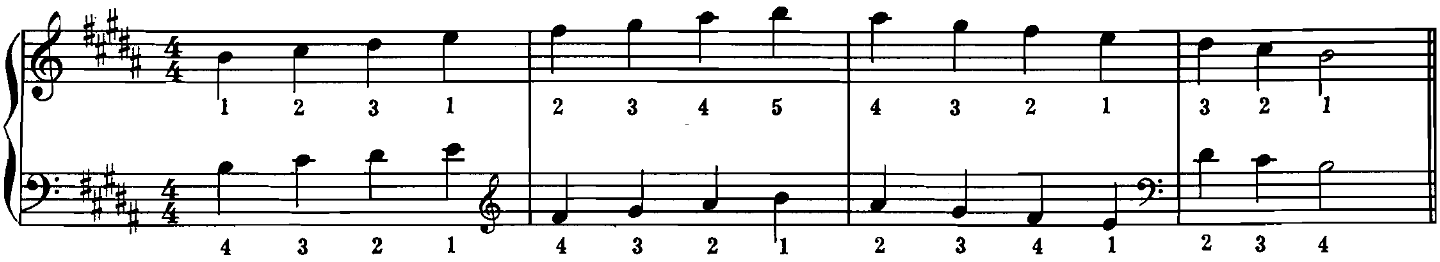
Key of B Major (identical to C♭)

B Major Scale in One Octave

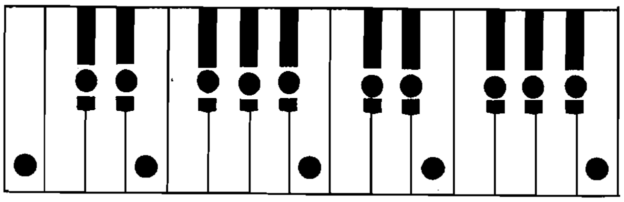


Scale Tones = B C♯ D♯ E F♯ G♯ A♯ B

Scale Degrees = 1 2 3 4 5 6 7 8

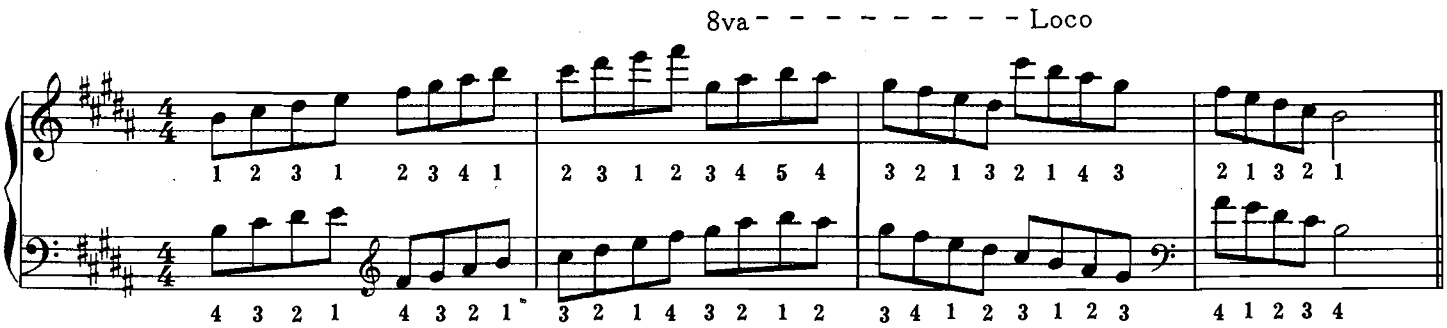


B Major Scale in Two Octaves

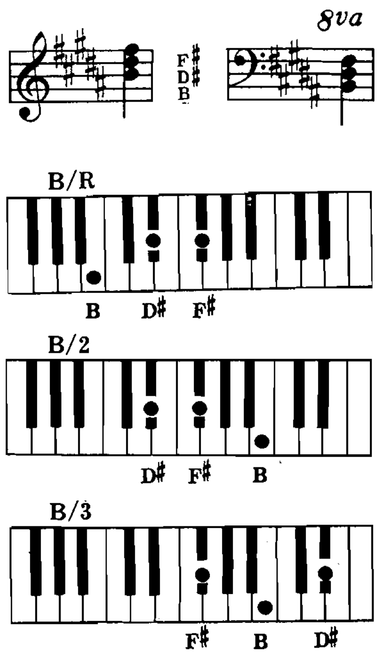


Scale Tones = B C♯ D♯ E F♯ G♯ A♯ B C♯ D♯ E F♯ G♯ A♯ B

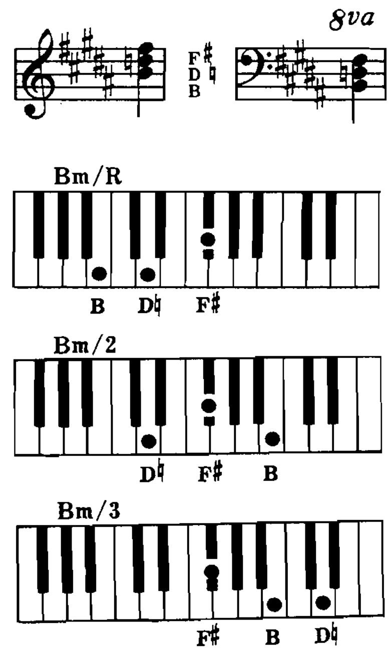
Scale Degrees = 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



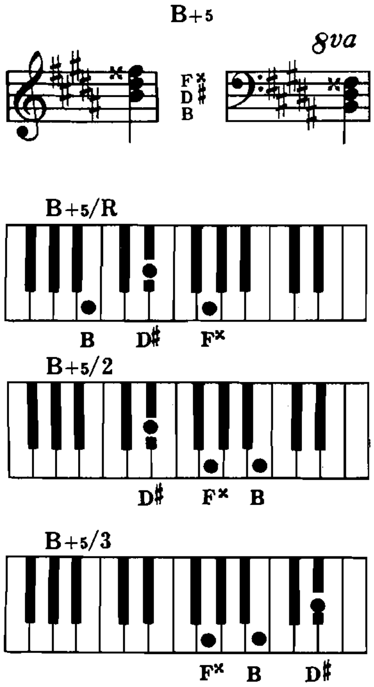
B



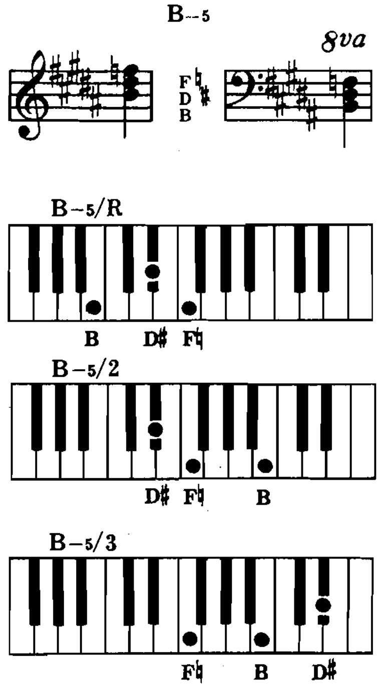
Bm



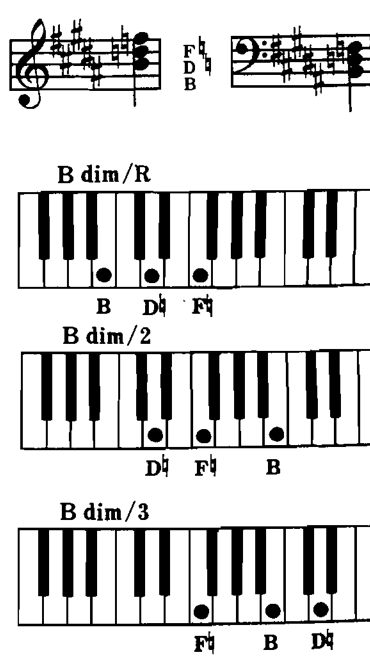
B+5



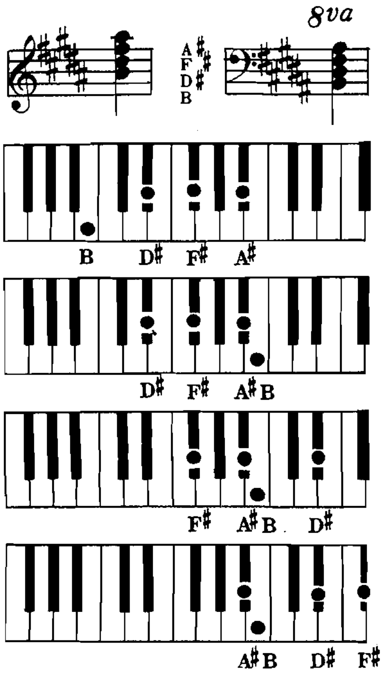
B−5



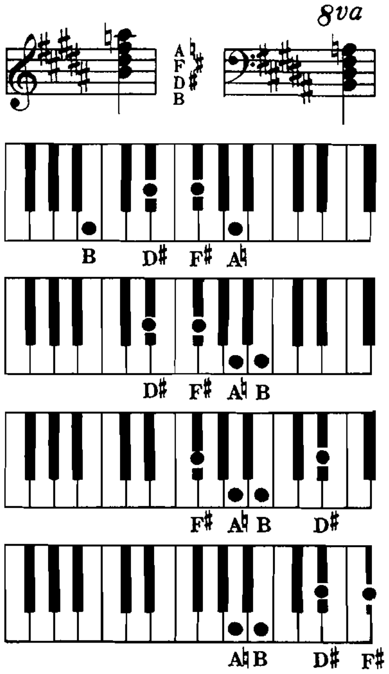
Bdim



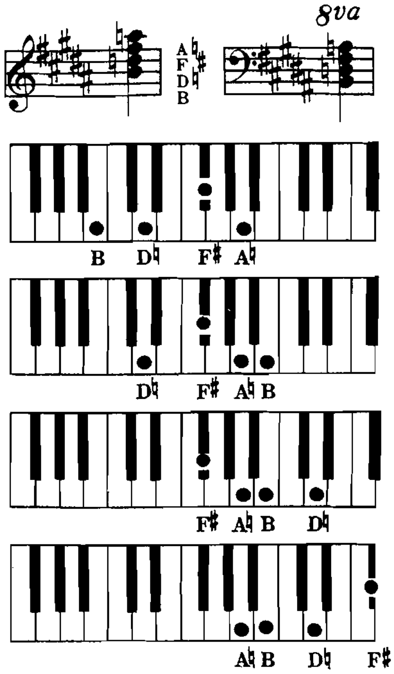
Bmaj7



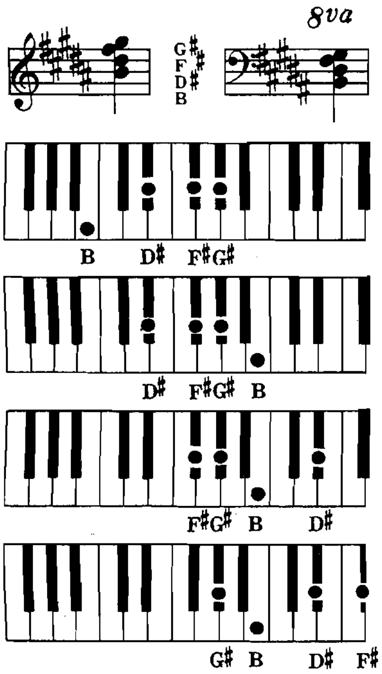
B7



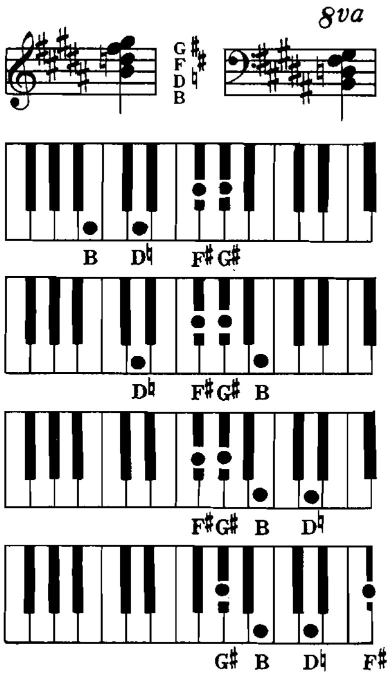
Bm7



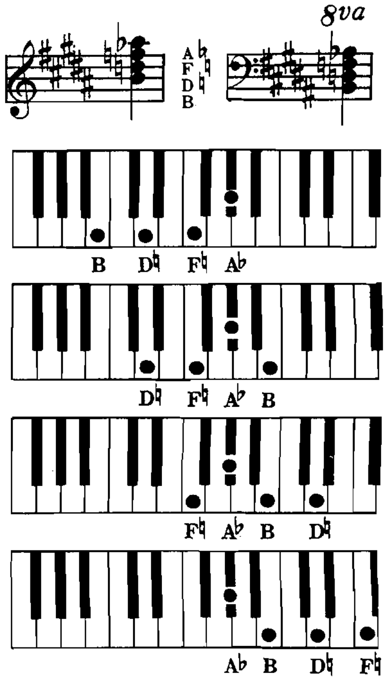
B6



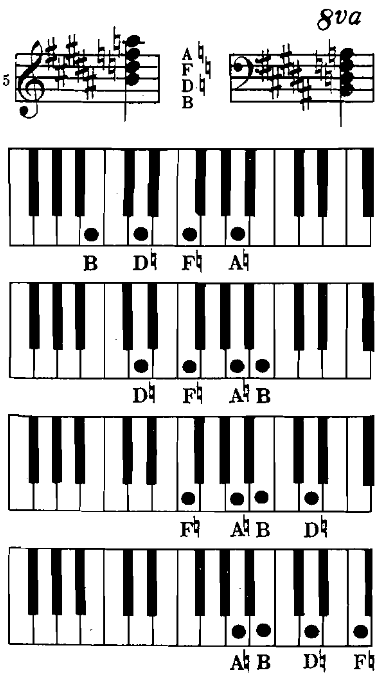
Bm6



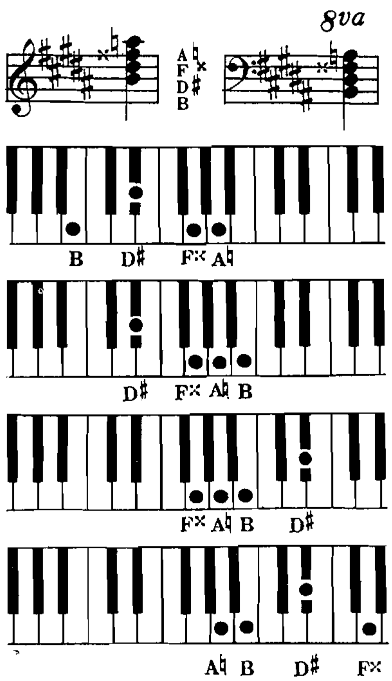
Bdim7



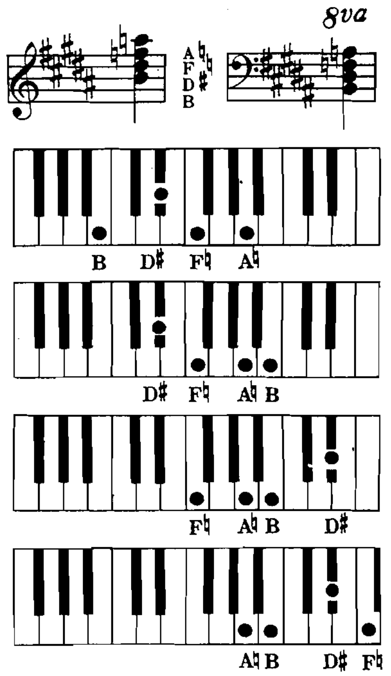
Bm7−5

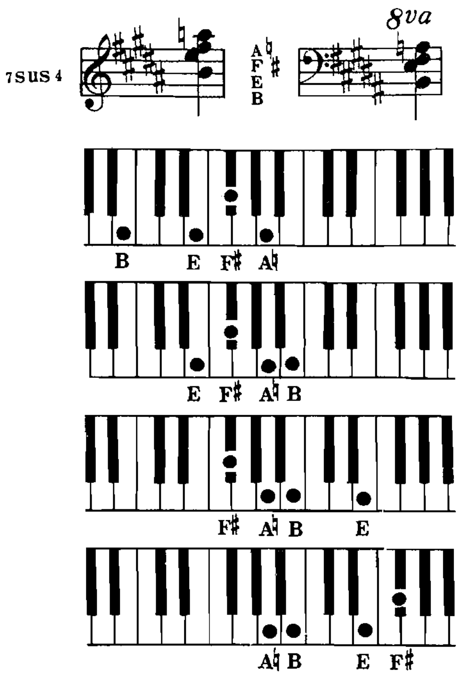


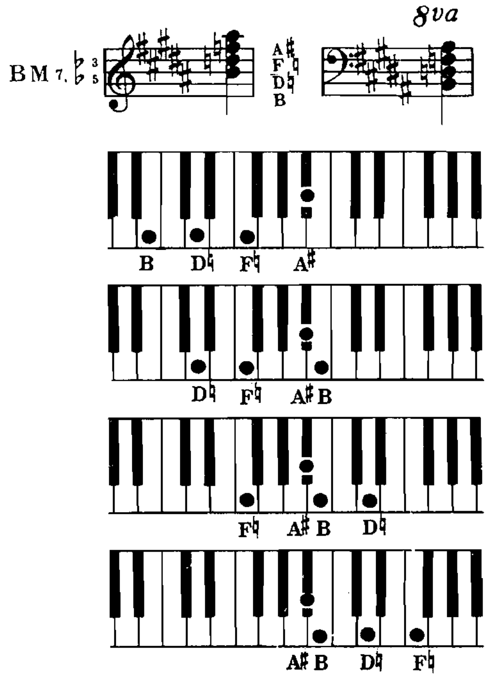
B7+5

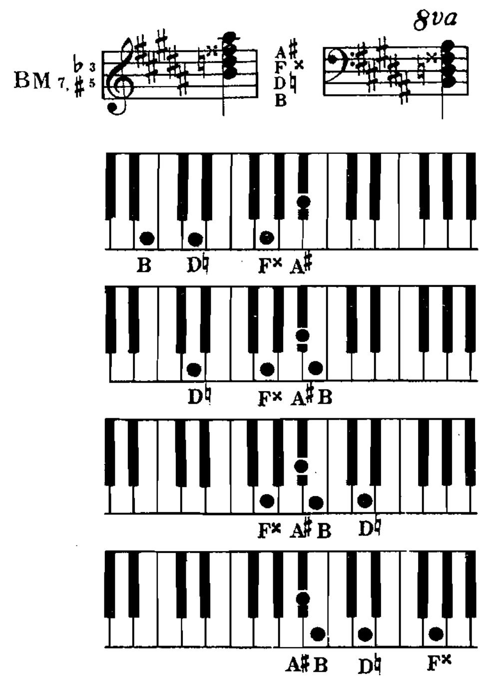


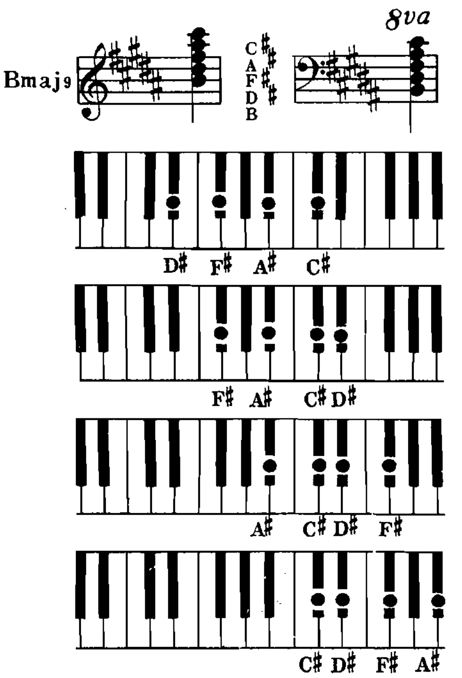
B7−5

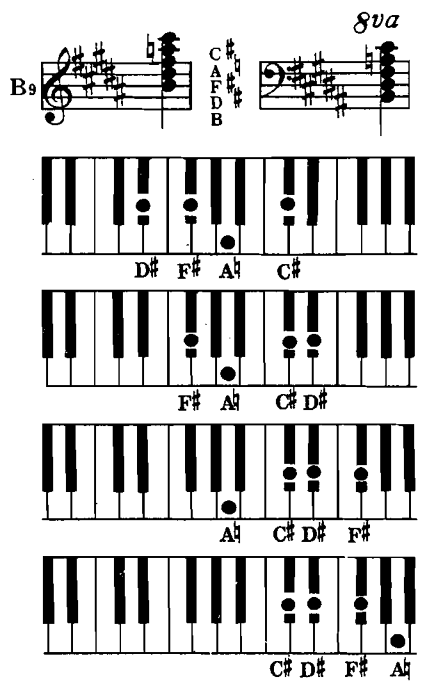


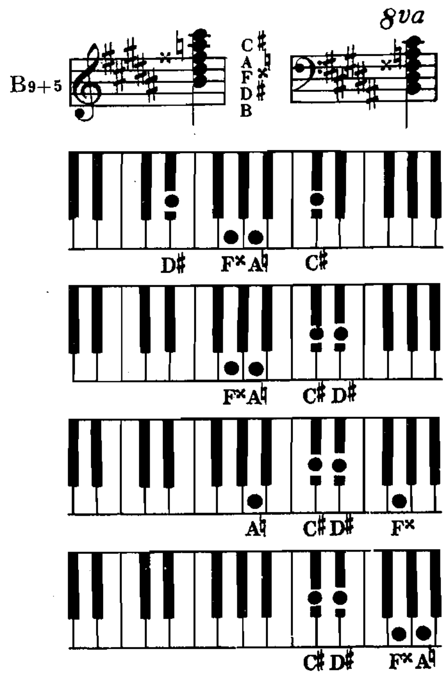

7SUS 4
8va
A♮ F♯ E B
B E F♯ A♮
E F♯ A♮ B
F♯ A♮ B E
A♮ B E F♯

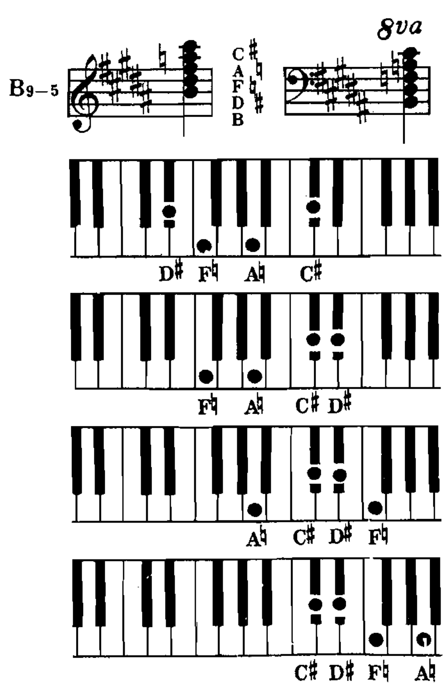

BM 7, ♭3 ♭5
8va
A♯ F♮ D♮ B
B D♮ F♮ A♯
D♮ F♮ A♯ B
F♮ A♯ B D♮
A♯ B D♮ F♮

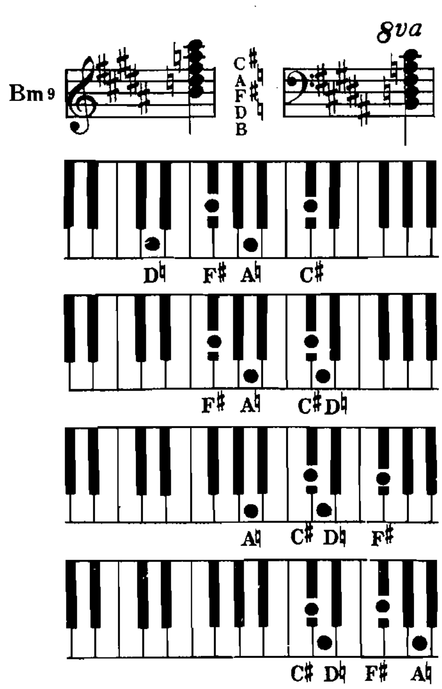

BM 7, ♭3 ♯5
8va
A♯ F× D♮ B
B D♮ F× A♯
D♮ F× A♯ B
F× A♯ B D♮
A♯ B D♮ F×

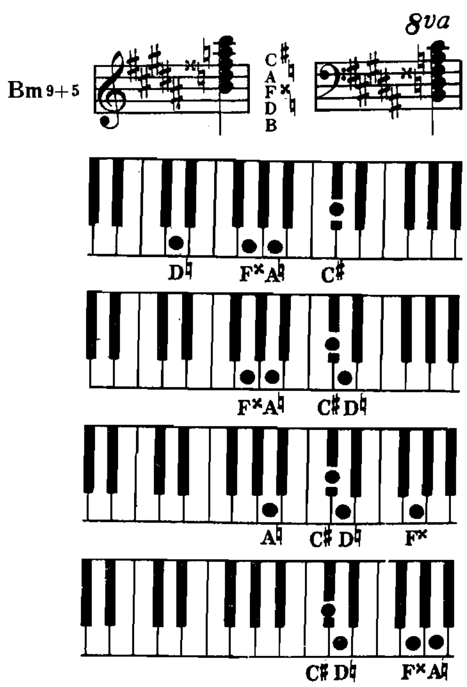

Bmaj9
8va
C♯ A♯ F♯ D♯ B
D♯ F♯ A♯ C♯
F♯ A♯ C♯ D♯
A♯ C♯ D♯ F♯
C♯ D♯ F♯ A♯


B9
8va
C♯ A♮ F♯ D♯ B
D♯ F♯ A♮ C♯
F♯ A♮ C♯ D♯
A♮ C♯ D♯ F♯
C♯ D♯ F♯ A♮

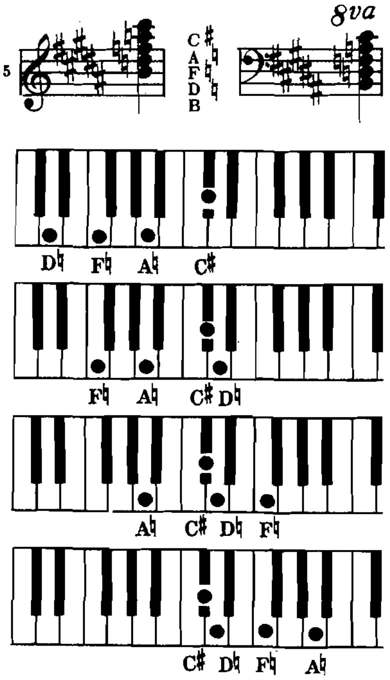

B9+5
8va
C♯ A♮ F× D♯ B
D♯ F× A♮ C♯
F× A♮ C♯ D♯
A♮ C♯ D♯ F×
C♯ D♯ F× A♮


B9−5
8va
C♯ A♮ F♮ D♯ B
D♯ F♮ A♮ C♯
F♮ A♮ C♯ D♯
A♮ C♯ D♯ F♮
C♯ D♯ F♮ A♮

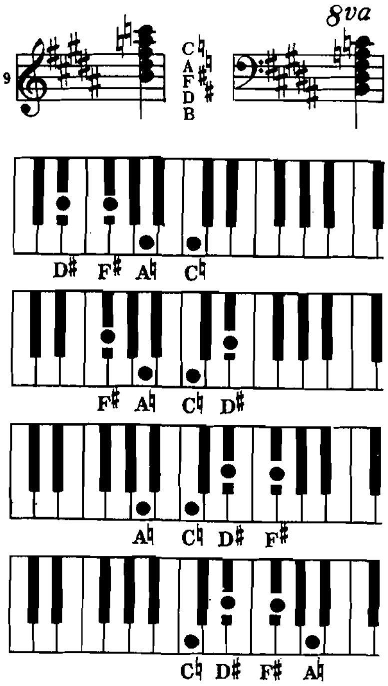

Bm9
8va
C♯ A♮ F♯ D♮ B
D♮ F♯ A♮ C♯
F♯ A♮ C♯ D♮
A♮ C♯ D♮ F♯
C♯ D♮ F♯ A♮


Bm9+5
8va
C♯ A♮ F× D♮ B
D♮ F× A♮ C♯
F× A♮ C♯ D♮
A♮ C♯ D♮ F×
C♯ D♮ F× A♮

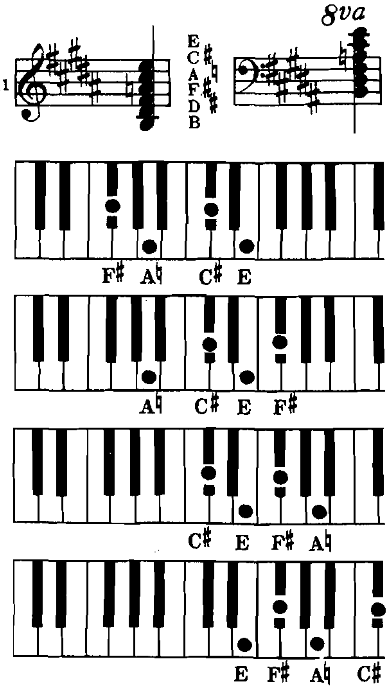
Bm9-5



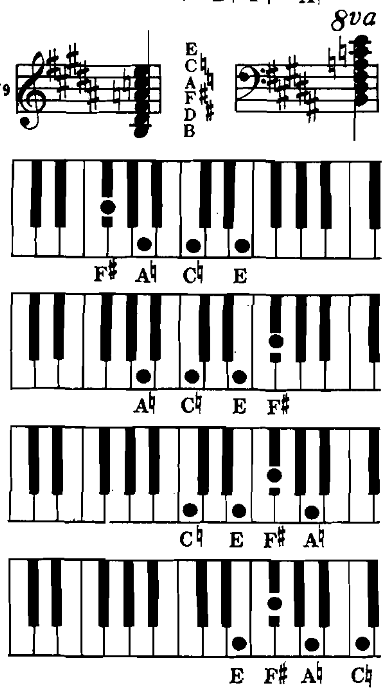
B7, ♭9



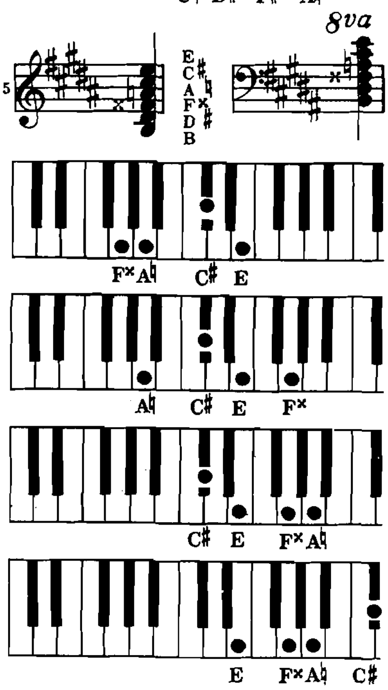
B11



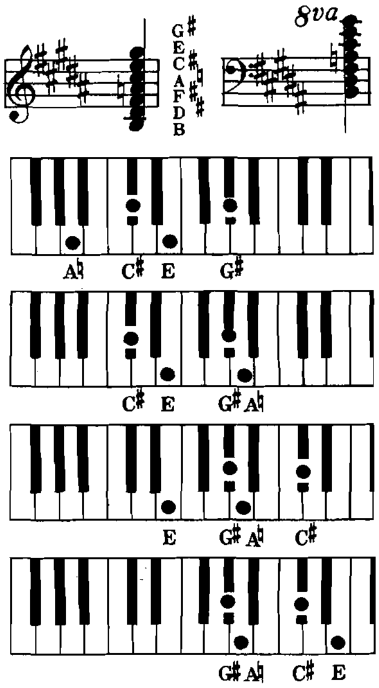
B11, ♭9



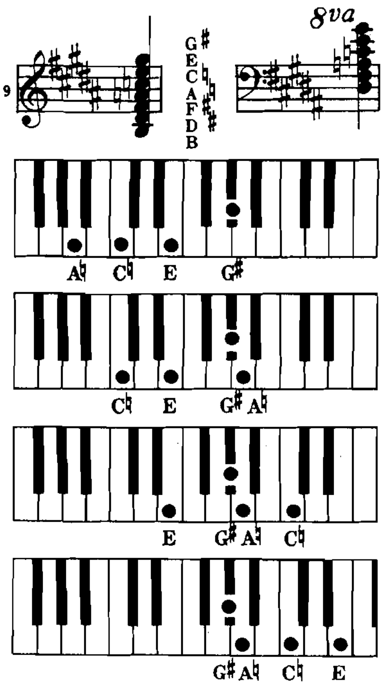
B11, ♯5



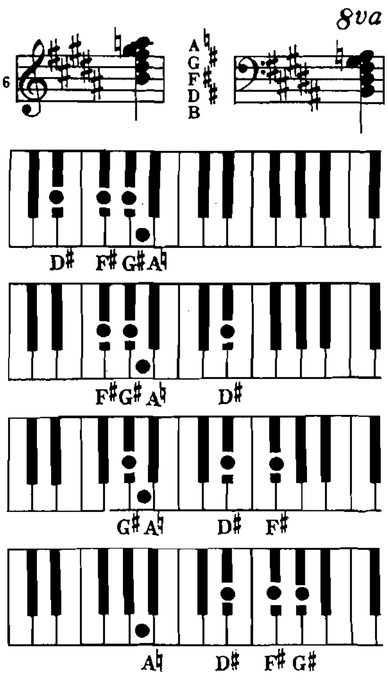
B13



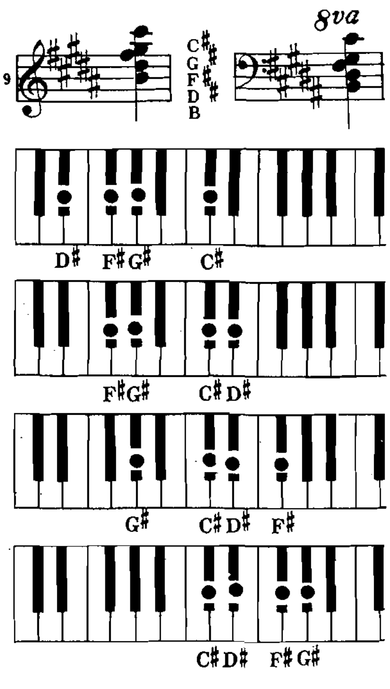
B13, ♭9



B7, 6

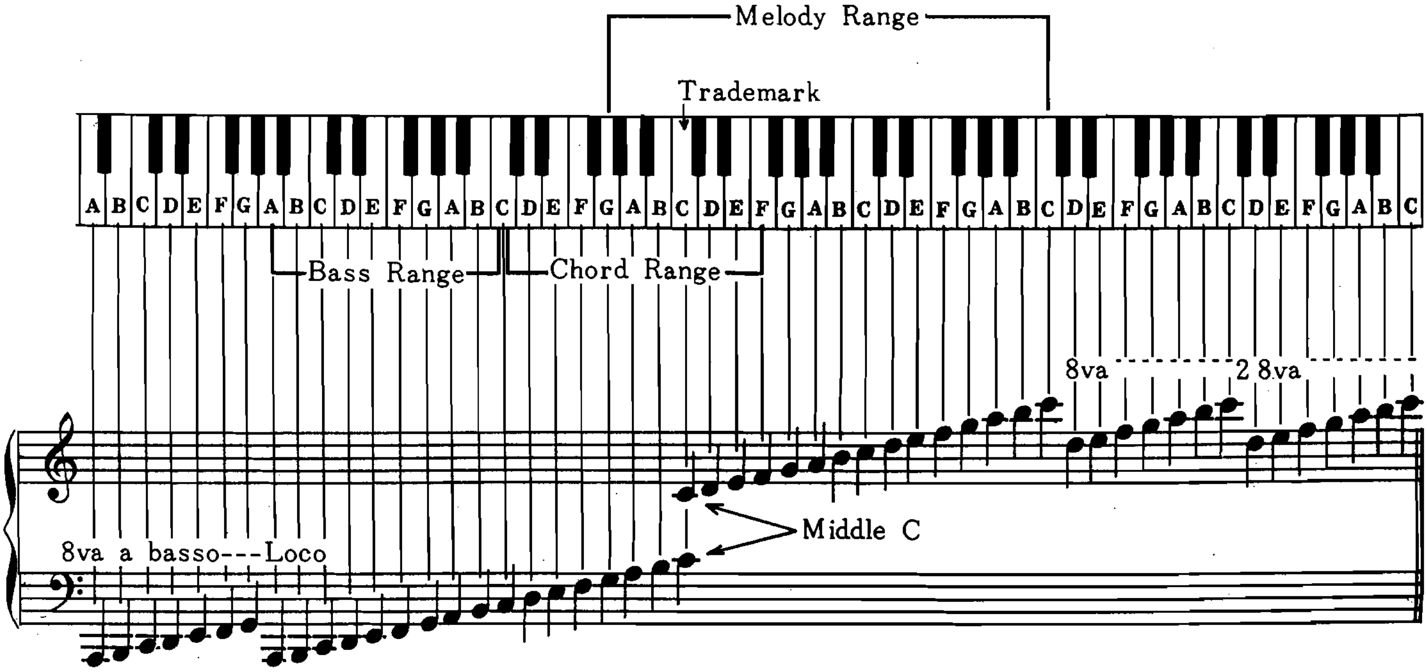


B6, 9



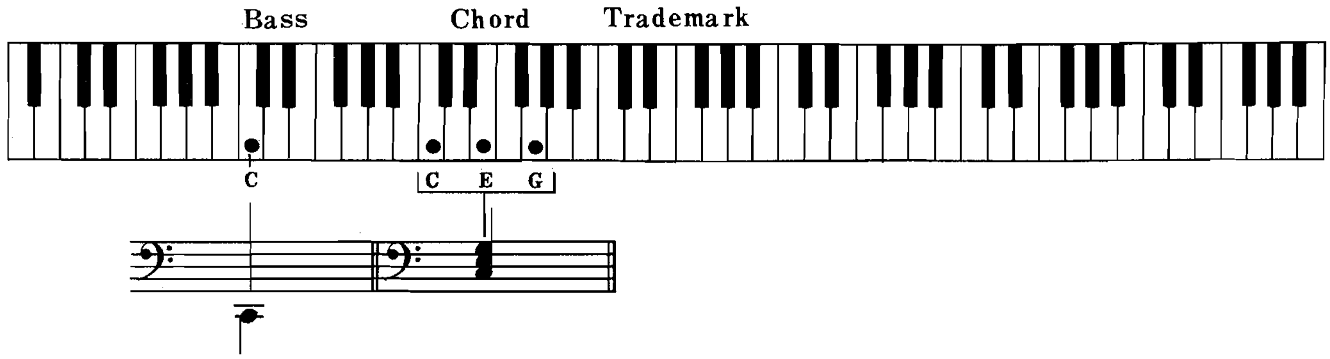
Range of the Bass, Chords and Melody

Here is a keyboard diagram showing the ranges used for the bass, chords and melodies of popular songs:

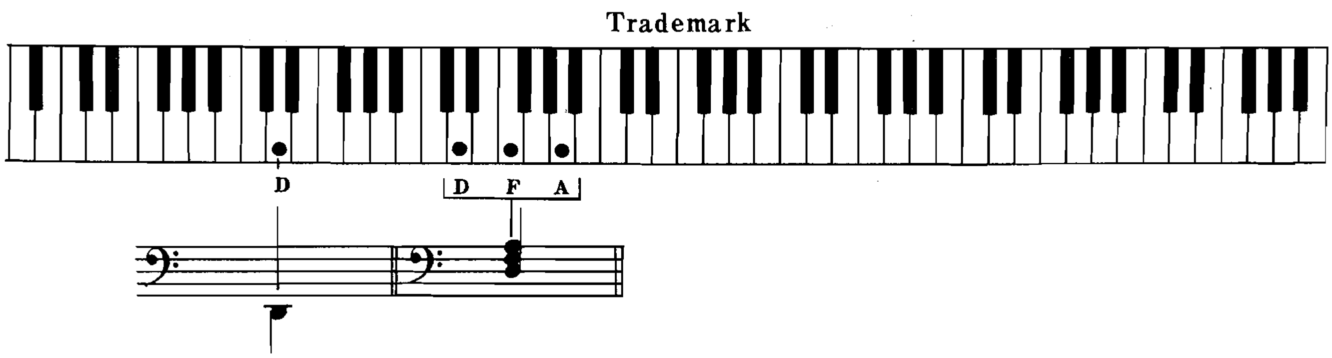


Here is a chart showing the bass and chords in root position for the C, Dm, F, and G chords which will be used in the examples on the following pages:

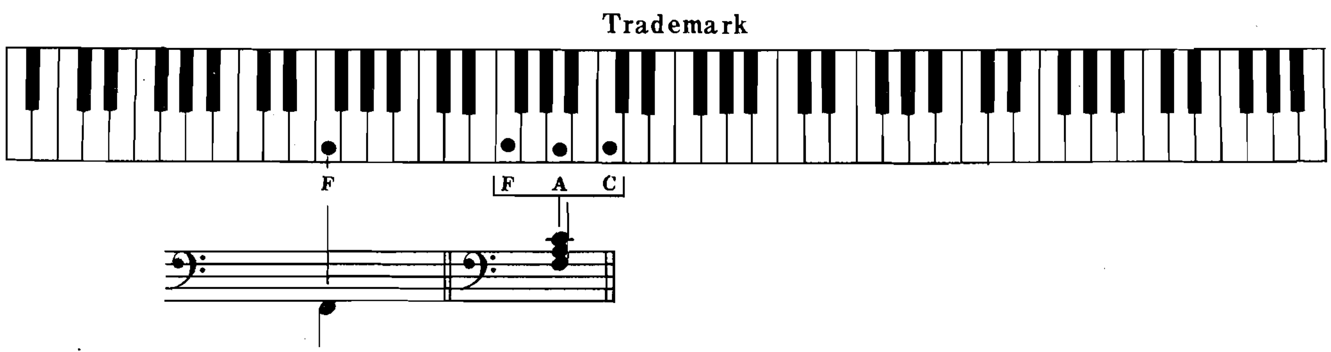
C



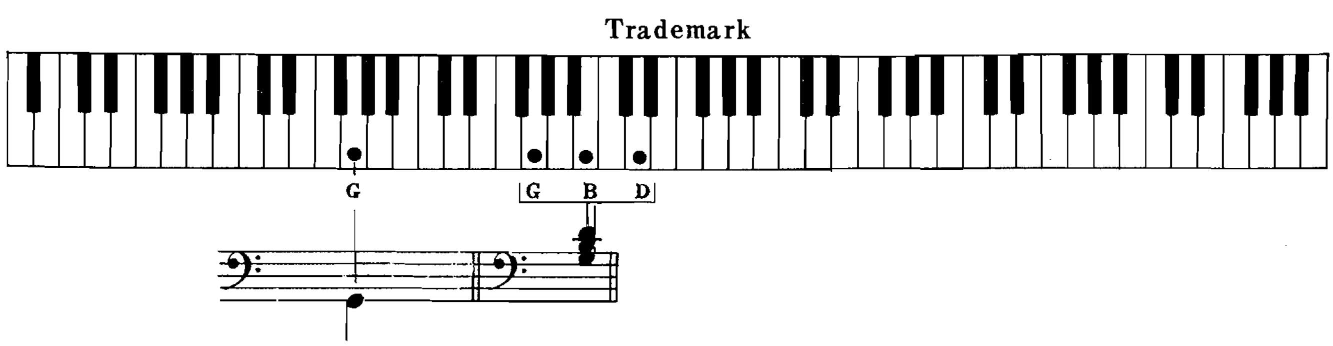
Dm



F



G



Using Chords To Play Popular Songs

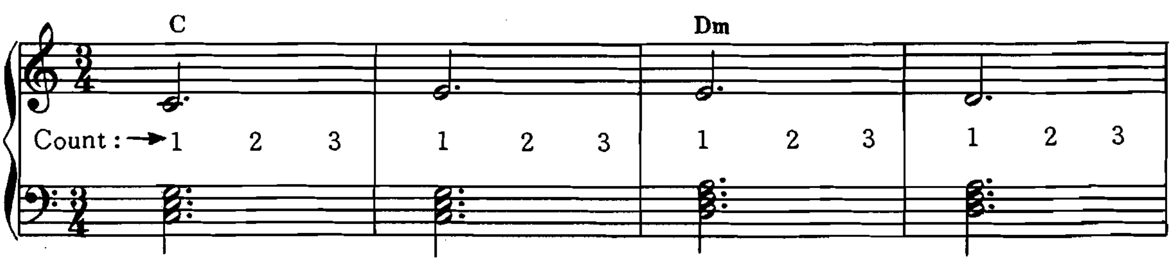
Many popular songs are written in **lead sheet form** showing only the chords, melody and lyrics:



The simnlest method of interpreting the lead sheet is to play the melody with the right hand and to play sustained chords with the left hand.

The time signature $\frac{3}{4}$ means that there are three counts in each measure. The left hand plays the chord at the beginning of each measure and sustains the chord for all three counts:





The keyboard diagrams shown above each song in this book are to help the student learn the chords and to see how they are used.

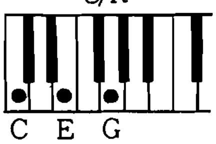
Notice that one chord per measure has been used, each chord being repeated in succesive measures until the chord symbol changes.

Root position chords are being used because they are easily remembered.

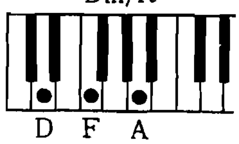
Here is the entire song which was presented as an example on the previous page.

Play this selection with sustained chords.

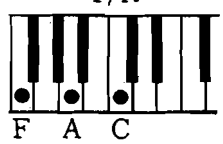
C/R



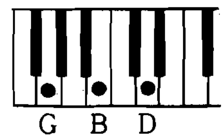
Dm/R



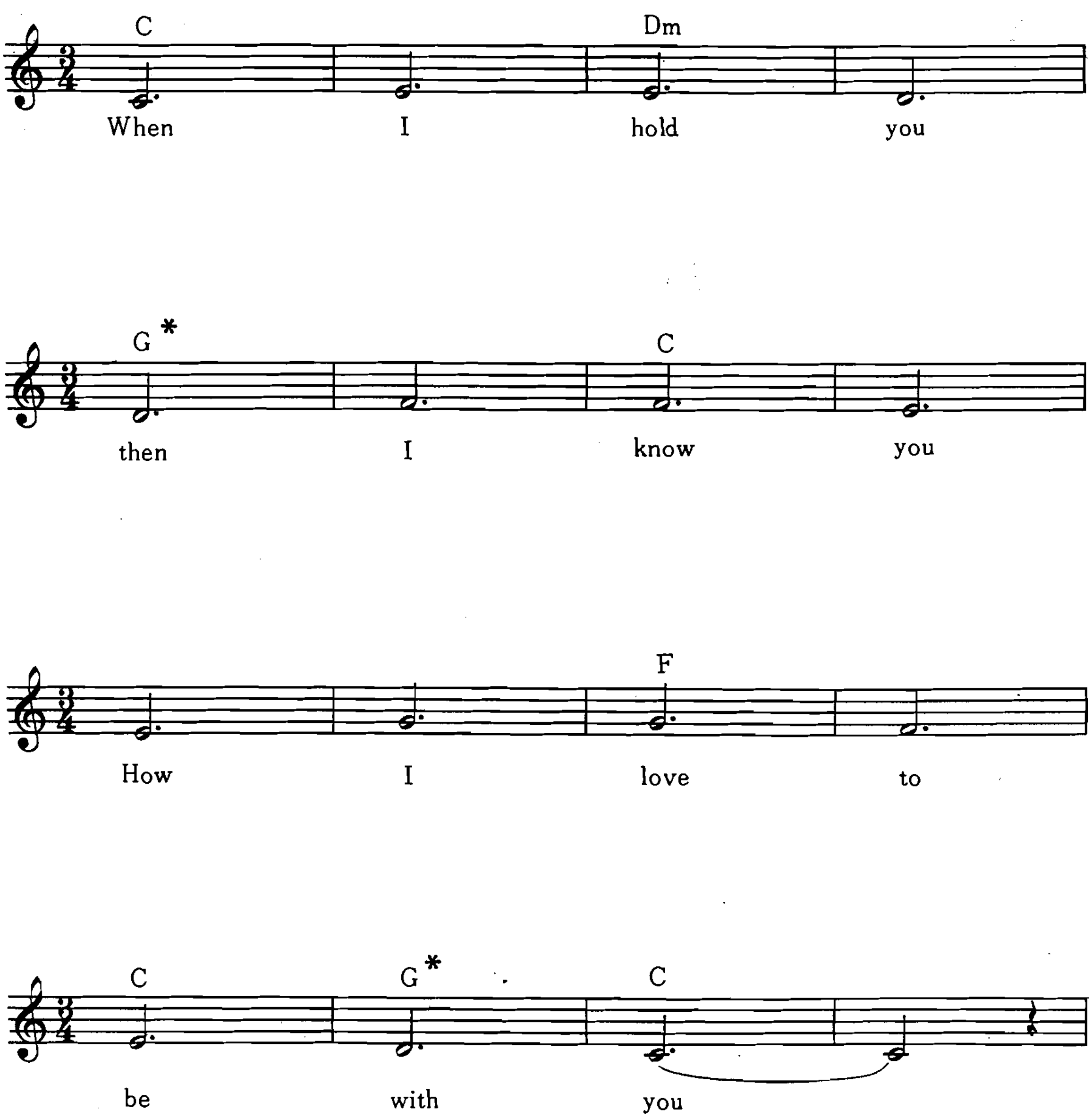
F/R



G/R



When I Hold You



*NOTE: omit the note D in the G major triad in the left hand when it conflicts with the D in the melody in the right hand.

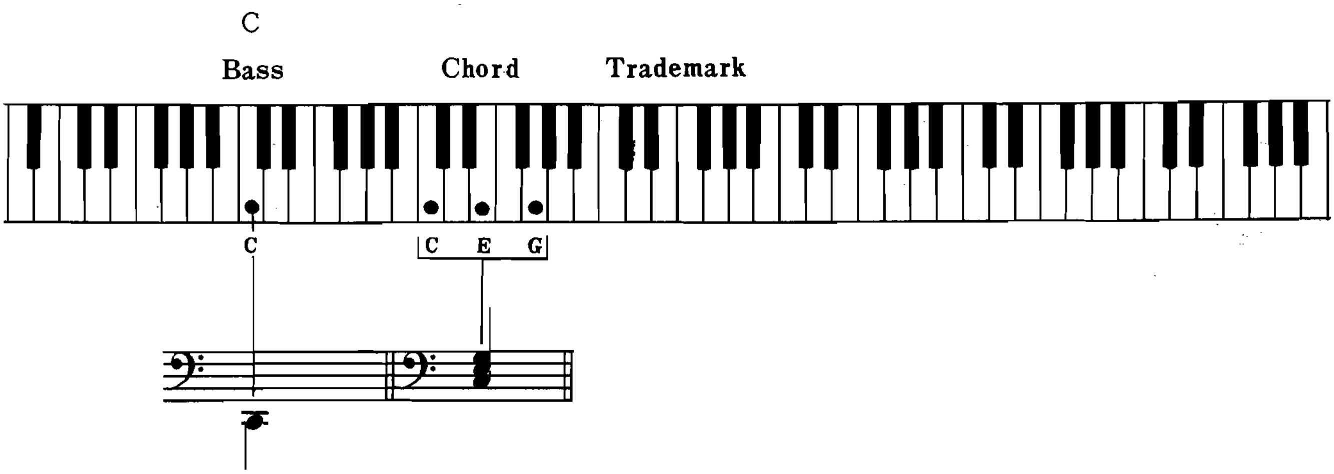
The Waltz Rhythm Pattern

The waltz rhythm pattern is found in the time signature of $\frac{3}{4}$, this means that there are three counts in each measure.

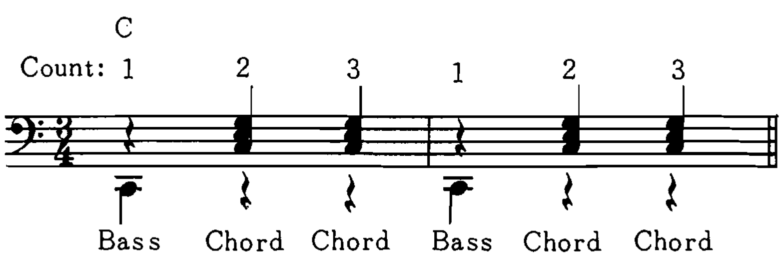
The waltz rhythm pattern is counted. 1. 2. 3.
"One" "Two" "Three"

The waltz rhythm pattern is played : Bass Chord Chord
(Abbreviated : B C C)

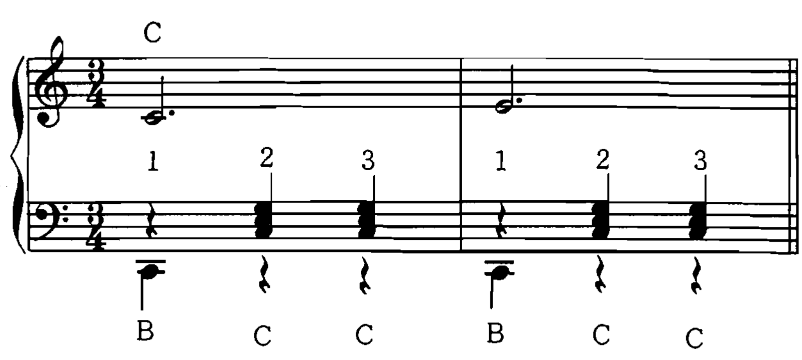
The "Bass" is the root of the chord played an octave lower than the "Chord."



Left hand alone:



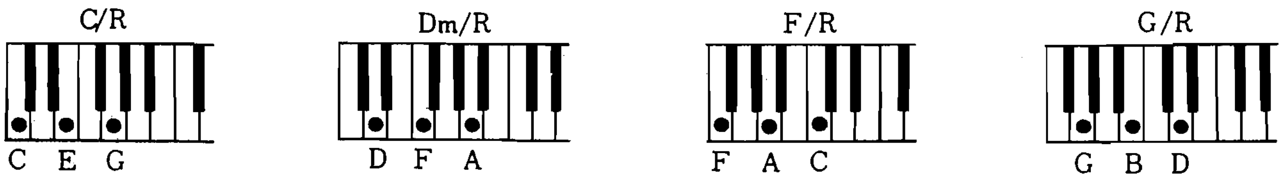
Right hand plays the melody while
Left hand plays the waltz rhythm pattern:

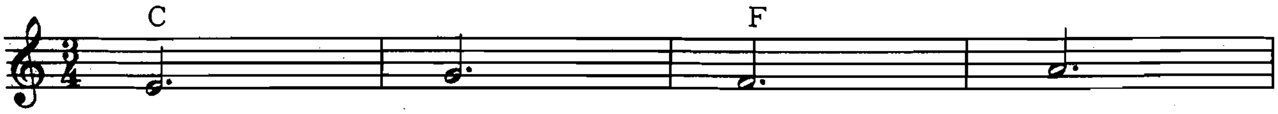


Coordination Exercise: Waltz #1.

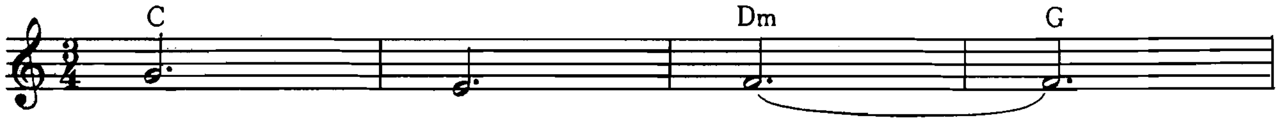
Coordination exercises are designed to give the student an opportunity to practice coordinating rhythm patterns with simple melodies and chords.

In this coordination exercise the waltz rhythm pattern is abbreviated and placed below the count to help visualize the coordination of the melody and rhythm pattern.





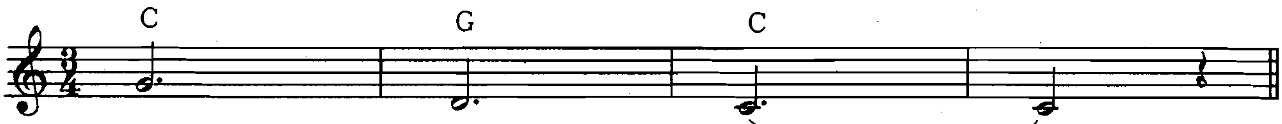
Count: 1 2 3 1 2 3 1 2 3 1 2 3
Rhythm Pattern: B C C B C C B C C B C C



1 2 3 1 2 3 1 2 3 1 2 3
B C C B C C B C C B C C



1 2 3 1 2 3 1 2 3 1 2 3
B C C B C C B C C B C C



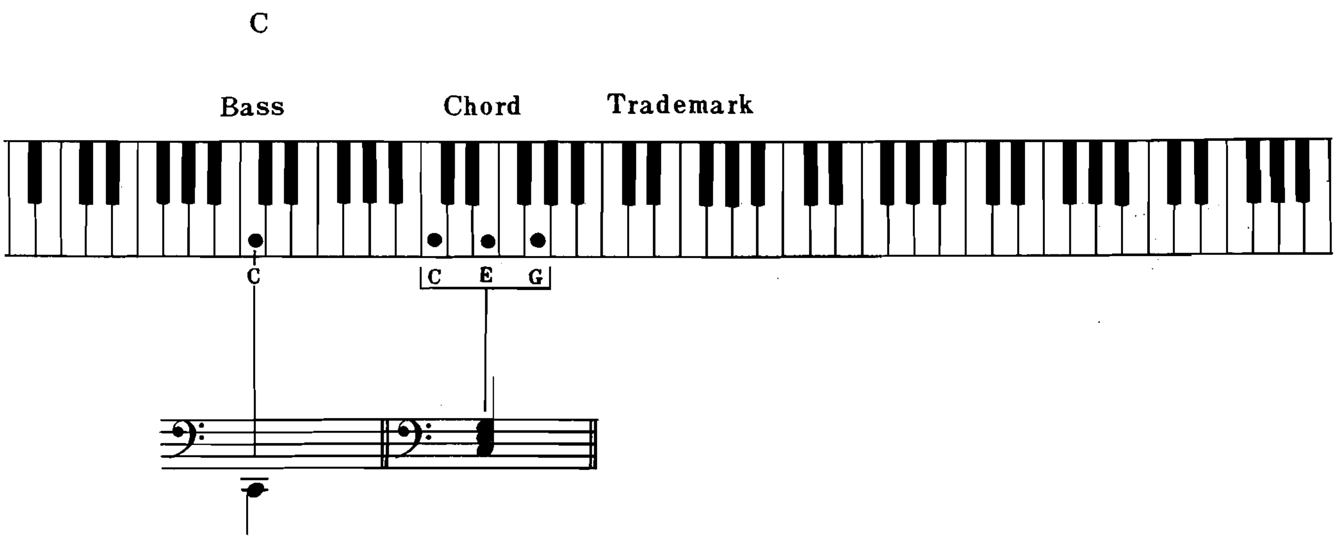
1 2 3 1 2 3 1 2 3 1 2 3
B C C B C C B C C B C C

The Fox Trot Rhythm Pattern

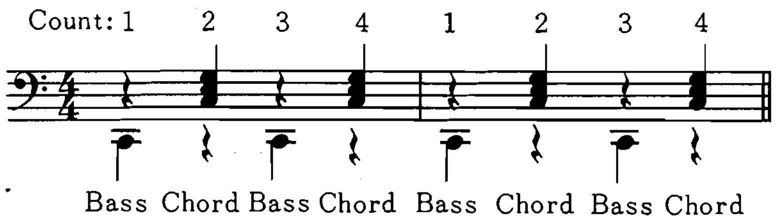
The fox trot rhythm pattern is found in the time signature of $\frac{4}{4}$, sometimes written C (which means common time). This means that there are four counts per measure.

The fox trot rhythm pattern is counted:	1. "One"	2. "Two"	3. "Three"	4. "Four"
The fox trot rhythm pattern is played :	Bass	Chord	Bass	Chord
(Abbreviated :	B	C	B	C)

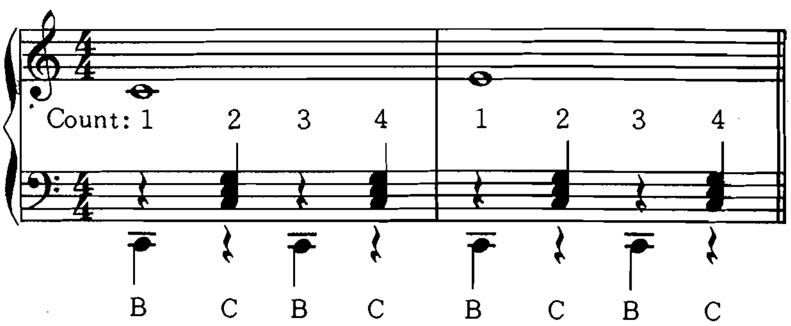
The "Bass" is the root of the chord and is played an octave lower the "Chord."



Left hand alone:



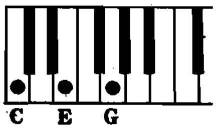
Right hand plays the melody while
Left hand plays the fox trot rhythm pattern:



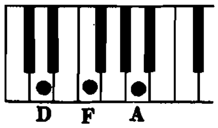
Coordination Exercise: Fox Trot #1.

In this exercise the fox trot rhtyhm pattern has been abbreviated and placed below the count in order to help visualize the coordination of the melody and the rhythm pattern.

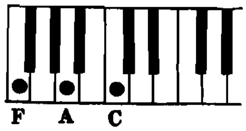
C/R



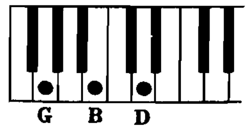
Dm/R

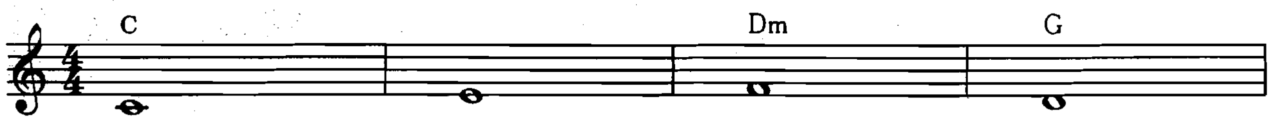


F/R



G/R





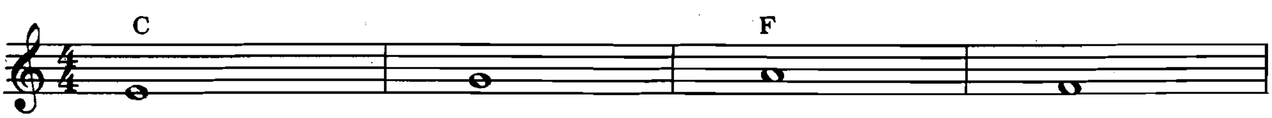
Count: 1 2 3 4   1 2 3 4   1 2 3 4   1 2 3 4

Rhythm Pattern: B C B C   B C B C   B C B C   B C B C



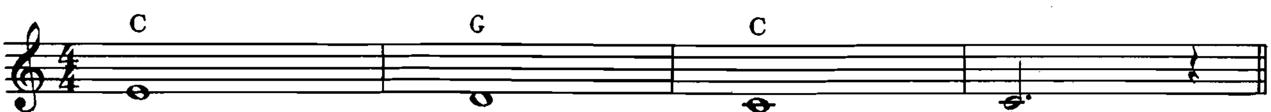
1 2 3 4   1 2 3 4   1 2 3 4   1 2 3 4

B C B C   B C B C   B C B C   B C B C



1 2 3 4   1 2 3 4   1 2 3 4   1 2 3 4

B C B C   B C B C   B C B C   B C B C



1 2 3 4   1 2 3 4   1 2 3 4   1 2 3 4

B C B C   B C B C   B C B C   B C B C

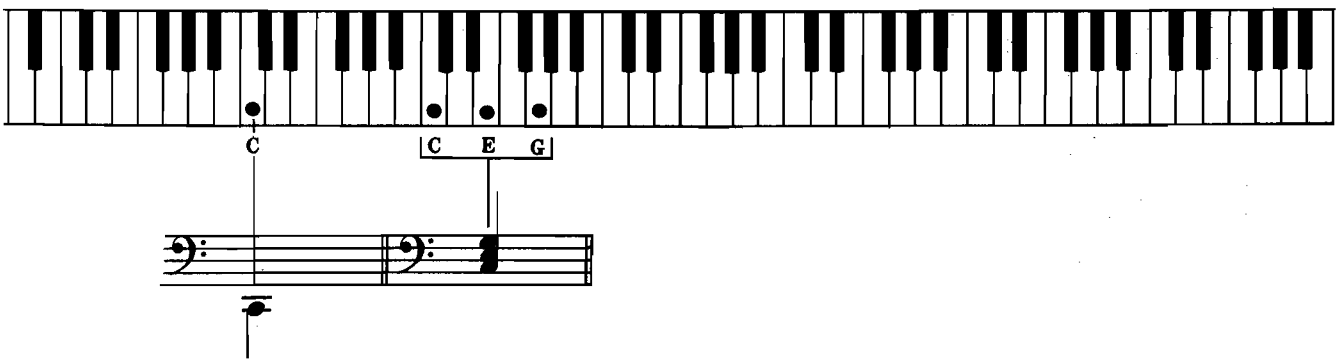
The fox trot rhythm pattern is also used for fast tempos such as polkas and marches.

The fox trot rhythm pattern is often written in $\frac{2}{4}$ metre, also written as. ¢

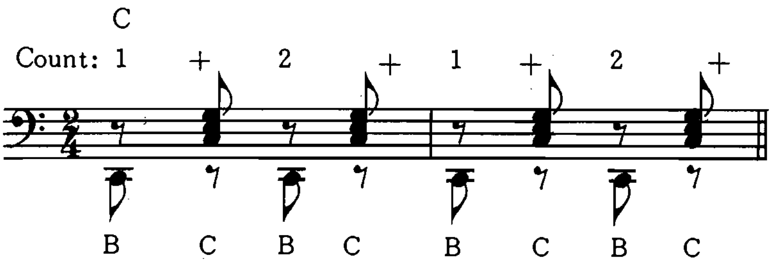
In $\frac{2}{4}$ metre the fox trot rhythm pattern is counted	:	1.	+	2.	+
		"One"	"And"	"Two"	"And"
In $\frac{2}{4}$ metre the fox trot rhythm pattern is played	:	Bass	Chord	Bass	Chord
(Abbreviated	:	B	C	B	C)

C

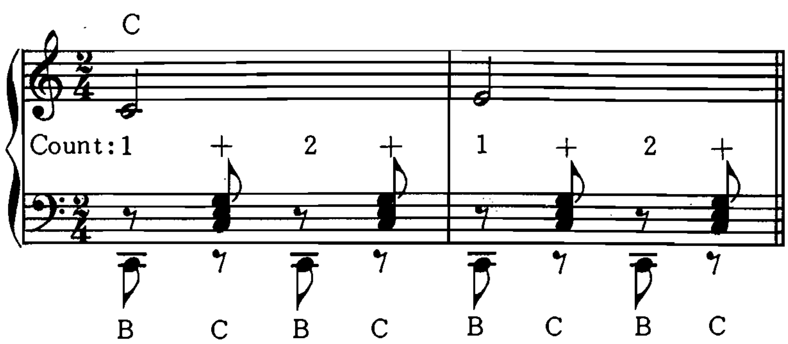
Bass **Chord** **Trademark**



Left hand alone:



Right hand plays the melody while
the left hand plays the fox trot rhythm pattern:



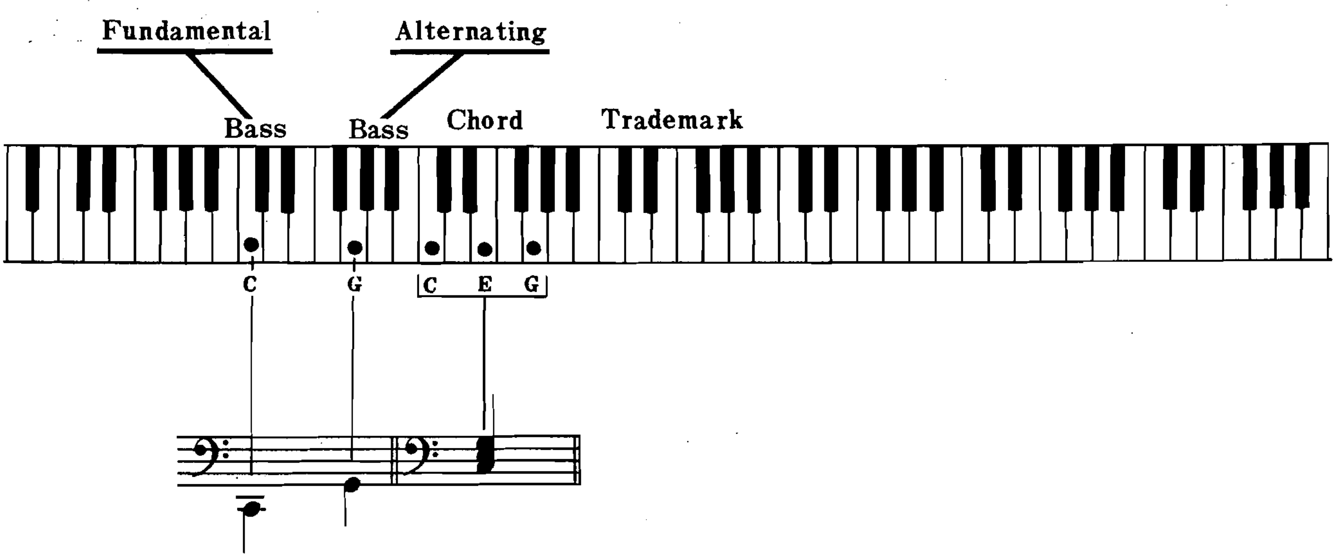
Alternating the Bass.

Repeating the same bass note creates a certain monotony called **the droning effect.** To avoid the droning effect **alternate** the bass.

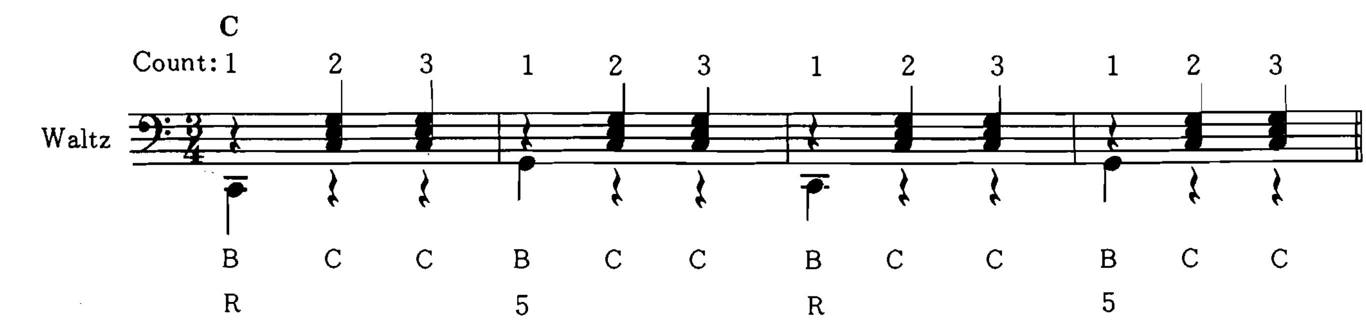
The following chart shows which chord-tones to use when alternating the bass:

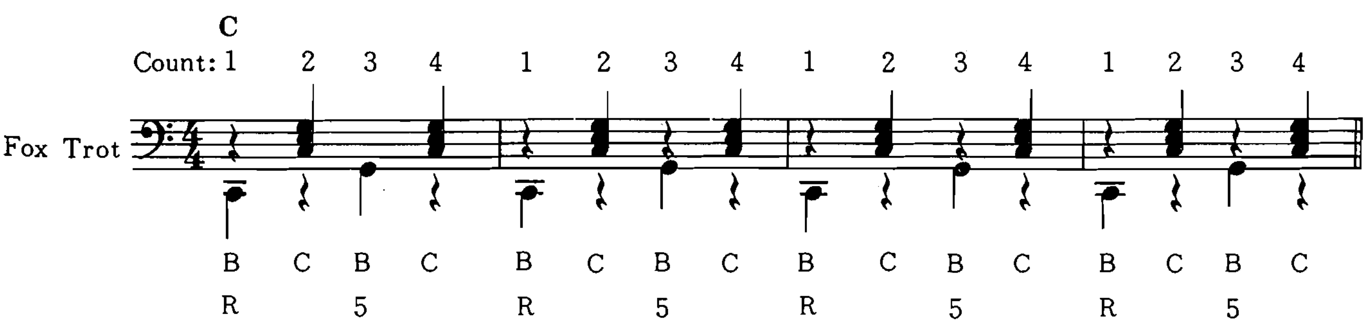
Chord	**Fundamental Bass**	**Alternating Bass**
Major Chord	Root (R)	Fifth (5)
Minor Chord	Root (R)	Fifth (5)
Augmented Chord	Root (R)	Third (3)
Lowered Fifth Chord	Root (R)	Third (3)
Diminished Chord	Root (R)	Flatted Third (♭3)

Here are some examples of the alternating bass a for C major Triad:



Left hand alone:

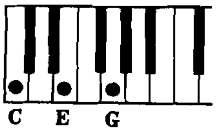




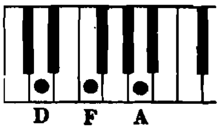
Using Different Chord Positions

When all of the chords in a song are played in root position the transitions between chords are not smoothe because of the necessary hand movement up and down the staff:

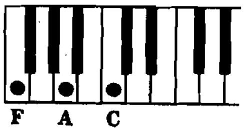
C/R



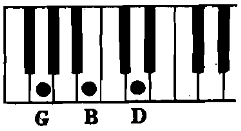
Dm/R

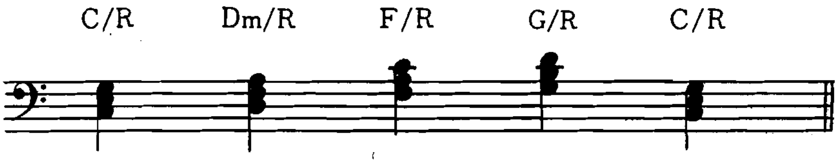


F/R



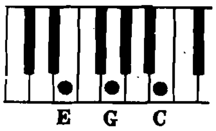
G/R



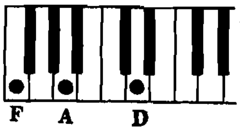


Smoother transitions between chords can be made by using different chord positions:

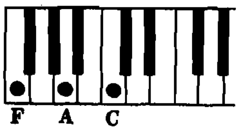
C/2



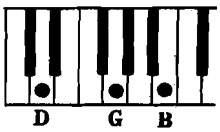
Dm/2



F/R



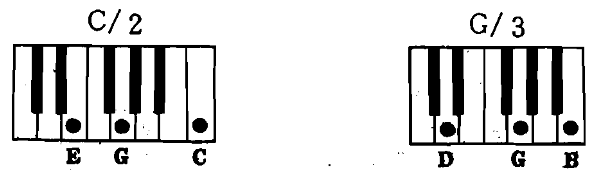
G/3

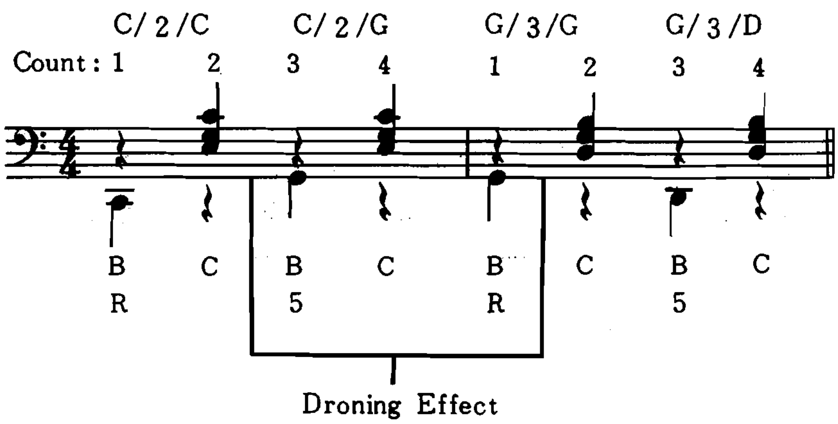




Alternating the Alternating Bass

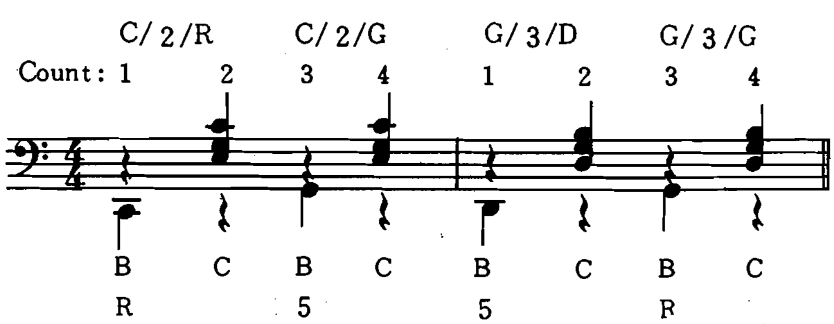
Often in the transition between chords a droning effect occurs in the bass even though the bass is alternating:





Notice that the alternating bass for both chords is root and fifth (R and 5). The droning effect is created because of the repetition of the G bass notes in the transition between the C and G chords, C/2/G and G/3/G

To avoid the droning effect simply alternate the alternating bass notes:



Reversing the order of the alternating bass notes in the G chord now avoids the droning efect:

C/2/G -G/3/D

Other Piano & Electronic Keyboard Titles from Creative Keyboard

4 Favourites For Piano – Book
5 Favourites for Piano Duet – Book
12 Spirituals for Piano Solo – Book
20 Top Young People's Classics/Piano – Book
20 Top Young People's Classics: Tunes for Two/ Piano Duet – Book
50 Classic Melodies for Piano – Book
50 Classic Melodies for Piano/Easy to Play – Book
50 More Classic Melodies/Piano – Book
60 Hot Licks for Blues Piano Video – Book
60 Hot Licks for Country Piano Video – Book
121 Fills for Gospel & Country Piano – Book/CD set
Advanced Gospel Piano – Video
All the Tunes You've Ever Wanted to Play Book One – Book
American Heirlooms for Piano – Book
American Max – 12 Well-Known Melodies for Young Pianists – Book
Ancient & Modern Songs of Ireland for Piano – Book
Anyone Can Play Piano – Video
Anyone Can Play Portable Keyboard – Video
Argentinean Tangos for Keyboard – Book
Around the World – Book
J.S. Bach Collection Series – Books
Bach with Max – Book
Beethoven Sonatas Series – Books
Beginning Gospel Piano – Video
The Best-Loved Piano Music/Book One – Book
The Best-Loved Piano Music/Book Two – Book
The Best-Loved Piano Music/Book Three – Book
Best-Loved Sacred Melodies for Piano Book One – Book
Blues/Boogie Solos for Piano – Book/CD set
Blues Piano – Video
Burgmüller: 25 Progressive Studies for the Piano – Book
Busy Day - Twelve Early Grade Pieces for Piano – Book
Carol Piano Party – Book
Celebrate the Piano Series – Books
Christmas Carols for Easy Piano – Book
Chopin Made Playable – Book
Christmas Piano – Book
Classical Max – Book
Classical Piano Solos for Worship Settings – Book
A Classic Top Twenty for Piano – Book
A Classic Top Twenty for Piano Duet – Book
Classics for Keyboard – Book
Complete Book of Exercises for the Pianist – Book
Complete Book of Improvisation, Fills & Chord Progressions – Book
Complete Book of Modulations for the Pianist – Book
Complete Church Pianist/Hymn Arrangements for Every Occasion – Book
Complete Piano Works of Edgar Stillman Kelley – Book
Country Gospel Piano Solos – Book and CD
Deluxe Encyclopedia of Piano Chords – Book
Easier Piano Classics The First Book – Book
Easier Piano Classics The Third Book – Book
Easier Piano Classics The Fourth Book – Book
Easiest Electronic Keyboard Songbook – Book
Easiest Piano Chord Book – Book
Easy Piano Solos for Worship – Book
Easy-to-Play Carols – Book
Easy-to-Play Children's Carol Book/Piano – Book
Easy to Play Favourite Celtic Melodies for Piano – Book
Easy to Play Favourite Spirituals for Piano – Book
Easy Way Christmas Song Folio/Piano – Book
English Carols for Piano Solo – Book and CD
The Essential Pianist – Book
Euro Max – Book
Everlasting Waltz – Book
Fauré/Pavane for Piano – Book
Favourite Celtic Melodies for Piano – Book
Favourite Classics Made Playable/Book One – Book
Favourite Classics Made Playable/Book Two – Book
Favourite Hymns – Book
Favourite Melodies for Piano/Book One – Book
Favourite Melodies for Piano/Book Two – Book
Favourite Spirituals for Piano – Book
Favourite Worship Songs – Book
Fifteen Folk Songs – Book
First Adventures in Jazz – Book/CD set
First Movement from the Moonlight Sonata – Book
Five Favourite Piano Duets – Book
Four Chopin Preludes – Book
The French Influence – Book
French Tangos for Piano – Book
Für Elise – Book
Grand Hotel/Book One – Book
Grand Hotel/Book Two – Book
Great Literature for Piano Series – Books
Great Operatic Melodies for Piano Duet – Book
Great Piano Classics – Book
Great Slow Movement Themes for Piano – Book
Great Themes for Piano – Book
Great Tunes from the British Isles – Book
Great Tunes from the Classics – Book
Great Tunes from Europe – Book
Great Tunes from the USA – Book
Great Women Composers – Book and CD
Highlights from Messiah – Book
The Holly and the Ivy for Piano or Keyboard – Book
How to Play Rockabilly Piano – Video
Hymns with Max – Book
If Snowmen Could Make Music – Book
Improvising Method for Piano (Methode d'Improvisation) – Book/CD set
Intermediate Gospel Piano – Video
Introduction to the Blues – Book
Ireland's Best Loved Songs and Ballads for Easy Piano – Book
Jazz Exercises for the Piano Volume 1 – Book/CD set
Jazz Piano Chords – Book
JazzStix/Hit That Button – Book
JazzStix/Jazz Preludes for Piano – Book
JazzStix/Jazz Suite for Piano – Book
JazzStix/Jazzin' the Ivories Book/CD set
JazzStix/Jazzy Moments for Keyboard Book One – Book
JazzStix/Jazzy Moments for Keyboard Book Two – Book
JazzStix/Jazzy Moments for Piano Book 1 – Book
JazzStix/Jazzy Moments for PianoBook 2 – Book
Keyboard! How to Play and Understand Your Instrument – Book
Keyboard Chord Chart – Chart
Keyboard Chord & Scale Manual – Book
Keyboard Guide/Chords, Scales & Modes in All Keys – Book
Keyboard Guide & Practice Keyboard – Book
Keyboard Manuscript Pad – Pad
Keyboard Manuscript Paper for Children – Book
Keyboard Songbook: Classic – Book
Kid's Electronic Keyboard Method – Book
La Fourest – Folio
The Life and Music of Amy Beach – Book
The Lovers Waltz/Solo Piano Edition – Book
Masters Collection: Bach – CD-ROM
Masters Collection: Beethoven – CD-ROM
Masters Collection: Chopin – CD-ROM
Masters Collection: Complete Anthology – CD-ROM
Masters Collection: Debussy – CD-ROM
Masters Collection: Scott Joplin – CD-ROM
Masters Collection: Mendelssohn – CD-ROM
Masters Collection: Mozart – CD-ROM
Masters Collection: Piano Masterpieces – CD-ROM
Masters Collection: Schubert/Schumann – CD-ROM
MIFE Christmas Book Level 1 – Book
MIFE Christmas Book Level 2 – Book
MIFE Christmas Book Level 3 – Book
MIFE Reader Level 1 – Book
MIFE Reader Level 2 – Book
MIFE Solo Book Level 1 – Book
MIFE Workbook Level 1 – Book
MIFE Workbook Level 2 – Book
More Great Piano Classics – Book
Music of the Islands for Piano Book One – Book
Music of the Islands for Piano Book Two – Book
Native American Songs for Piano Solo – Book and CD
Never Ending Melody – Book
Old Time Gospel Piano – Book and CD
Opera/Greatest Melodies for Piano – Book
Pachelbel's Canon – Book
Pachelbel's Canon for Piano Duet – Book
Perennials for Piano Book 1 – Book
Perennials for Piano Book 2 – Book
The Pianist's Choice Series – Books
The Pianist's Collection Series – Books
The Pianist's Guide to Blues, Jazz & Melodic Improvisation – Book
Pianist's Pleasure Series – Books
The Pianist's Treasury – Book
Piano Classics Made Playable – Book
The Piano Duet Collection Series – Books
Piano Favourites Made Playable – Book
Piano Hymns – Book and CD
Piano Improvising – Book
The Piano Music of Johann Sebastian Bach – Book
The Piano Music of Ludwig van Beethoven – Book
The Piano Music of Frédéric Chopin – Book
The Piano Music of Edvard Grieg – Book
The Piano Music of Joseph Haydn – Book
Piano Music of the Masters – Book
The Piano Music of Felix Mendelssohn – Book
The Piano Music of Wolfgang Amadeus Mozart – Book
The Piano Music of Franz Schubert – Book
The Piano Music of Robert Schumann – Book
Piano/Vocal Manuscript Book – Book
Play Country Piano By Ear Volume I – Video
Play Country Piano By Ear Volume II – Video
Popular Classics for Easy Piano – Book
Reading Music Naturally for Piano Volume 1 – Video
Recital Classics – Book
Sacred Melodies Favourites for Piano – Book
The Scarlet Cat – Book
Serenades for Six Hands – Book
Shades of Blue – Book
Sight-Reading Made Enjoyable – Book
Snazzy Duets – Book
Songs of the Jazz Age – Book/CD set
Spirit of Christmas – Book
Themes from Four Seasons for Piano – Book
Three Brahms Waltzes – Book
To a Wild Rose – Book
Today's Hot Country Piano Video – Book
Trois Gymnopédies – Book
Tunes for Two/Easy to Play Duets for Piano – Book
Tunes for Two/More Easy Duets for Piano – Book
Two at the Piano – Book
Two Bach Preludes – Book
Wedding Music for Piano – Book
The Wonderful World of Bach – Book
The Wonderful World of Beethoven – Book
The Wonderful World of Handel – Book
The Wonderful World of the Masters: Their Greatest Melodies Arranged for Piano – Book
The Wonderful World of Mozart – Book
The Wonderful World of Puccini – Book
The Wonderful World of Rossini and Verdi – Book
The Wonderful World of Strauss – Book
The Wonderful World of Tchaikovsky – Book
The Wonderful World of Wagner – Book
Worship Songs and Choruses – Book
Worship Songs from Australia – Book
You Can Teach Yourself® Blues Piano – Book, Book/CD set, Cassette, and CD
You Can Teach Yourself® Gospel Piano – Book, Book/CD set, and CD
You Can Teach Yourself® Jazz Piano – Book, Book/CD set and CD
You Can Teach Yourself® Piano – Book, Book/CD set, CD, and Video
You Can Teach Yourself® Piano/Spanish Edition – Book
You Can Teach Yourself® Piano By Ear – Book, Book/CD set, and Video
Youth Album for Piano – Book

Könemann Urtext Editions

Amazing Grace and Other Popular American Songs – Book
American Classical Songs I & II – Books
C. P. E. Bach: Piano Solos 4-vol. full-size set – Books
Bach: English Suites – Book
Bach: English and French Suites/Compact – Book
Bach: Fantasias – Book
Bach: French Suites – Book
Bach: Inventions, Sinfonias, Small Preludes, & Fugues/Compact edition – Book
Bach: Inventions, Sinfonias, Small Preludes, & Fugues/Full-size edition – Book
Bach: Piano Exercises I – Book
Bach: Piano Exercises I-IV/Compact – Book
Bach: Piano Exercises II-IV (Including Goldberg Variations) – Book
Bach: Toccatas – Book
Bach: The Well-Tempered Clavier, Volume 1 – Book
Bach: The Well-Tempered Clavier, Volume 2 – Book
Bach: The Well-Tempered Clavier, Volumes 1 & 2/ Compact edition – Book
Balakirev: Complete Piano Works Series – Books
The Baroque Pianist (Step by Step) – Book
Beethoven: 32 Piano Sonatas 3-Volume set – Books
Beethoven: 32 Piano Sonatas 2-Vol. Compact set – Books
Beethoven - 47 Piano Pieces (Step by Step) – Book
Beethoven: Dances – Book
Beethoven: Piano Pieces and Bagatelles – Book
Beethoven: Piano Solos 4-Volume Compact set – Books
Beethoven: Piano Solos 7-Volume Full-size set – Books
Beethoven: Rondos, Little Sonatas & Sonatinas – Book
Beethoven: Sonatas for Piano Series – Books
Beethoven: Variations Full-size Series – Books
Beethoven: Variations I-III/Compact edition – Book
Brahms: 5 Studies & 51 Exercises – Book
Brahms: Fantasies, Intermezzos & Piano Pieces – Book
Brahms: Piano Solos 3-Vol. Full-size set – Books
Brahms: Scherzos, Ballads, Rhapsodies & Dances – Book
Brahms: Sonatas for Piano – Book
Brahms: Variations for Piano – Book
Chopin: 24 Preludes & Impromptus – Book
Chopin: Ballads – Book
Chopin: Etudes – Book
Chopin: Mazurkas – Book
Chopin: Nocturnes – Book
Chopin: Polonaises – Book
Chopin: Scherzos – Book
Chopin: Sonatas – Book
Chopin: Waltzes for Piano – Book
Czerny: Favourite Piano Studies Series – Books
Debussy: 12 Etudes for Piano – Book
Debussy: 24 Preludes – Book
Debussy: Children's Corner and individual pieces – Book
Early Dances (Step by Step) – Book
Etudes (Step by Step) – Book
Favourite Ballet Classics I & II – Books
Favourite Opera Classics Series – Books
Favourite Piano Classics Series – Books
First Concert Pieces Series (Step by Step) – Books
Glinka: Complete Piano Works I & II – Books
Grieg: 37 Piano Pieces – Book
Grieg: Holberg Suite, Moods, and Song Arrangements – Book
Grieg: Lyric Pieces – Book
Grieg: Norwegian Folk Songs & Dances – Book
Grieg: Peer Gynt and other arrangements of his works – Book
Grieg: Sonatas and Piano Pieces – Book
Haydn: 23 Piano Pieces (Step by Step) – Book
Haydn: Piano Pieces I & II – Books
Haydn: Piano Solos 4-Vol. Full-size set – Books
Haydn: Piano Solos 3-Vol. Compact set – Books
Haydn: Sonatas for Piano Series – Books
Introduction to Polyphonic Playing (Step by Step) – Book
Joplin: Ragtimes – Book
Liszt: Selected Pieces I & II – Books
Mozart: 44 Pieces (Step by Step) – Book
Mozart: Sonatas, Fantasies, and Rondi I & II – Books
Mozart: Piano Pieces – Book
Mozart: Piano Solos 4-Vol. Full-size set – Book
Mozart: Piano Solos 2-Vol. Compact set – Book
Mozart: Variations – Book
Mussorgsky: Complete Piano Works – Book
Oh When the Saints Come Marching In – Book
Purcell: Complete Keyboard Works I & II – Books
Schubert: Dances I & II – Books
Schubert: Die Schone Mullerin (Vocal/Piano) – Book
Schubert: Selected Piano Pieces I & II – Book
Schubert: Winterreise – Book
Schumann: Album for the Young/Scenes from Childhood – Book
Skryabin: Complete Works Series – Books
Sonatinas I & II (Step by Step) – Books
Spirituals – Book
Strauss: Waltzes – Book
Tchaikovsky: Complete Works Series – Books
Works for Piano Duet I & II (Piano Step by Step) – Books

Exclusive Distributor of Kevin Mayhew Products . . . For information contact:

Creative Keyboard Publications — Mel Bay

A Division of Mel Bay Publications Inc.

COMPLETE CATALOG AVAILABLE

Creative Keyboard Publications
P.O. Box 66 • Pacific, MO 63069
Toll Free: 1-800-8-MEL BAY (1-800-863-5229)
Fax: (636) 257-5062 • Phone: (636) 257-3970
Visit us on the Web at www.melbay.com E-mail us at email@melbay.com

7 96279-00128 1

ISBN 0-87166-579-4 >> $9.95